

IN THIS ISSUE: { National Supervisors' Conference Address:
"Recent Tendencies in Competition Festivals," by Anton H. Embs.

MUSICAL COURIER

Weekly Review OF THE World's Music

Forty-Eighth Year Price 15 Cents

Published by Musical Courier Company, Inc., 113 West 57th Street, New York
Entered as Second Class Matter January 8, 1883, at the Post
Office at New York, N. Y., under the Act of March 3, 1879.

Subscription \$5.00 Europe \$6.25 Annually

VOL. XCVI—NO. 20

NEW YORK, THURSDAY, MAY 17, 1928

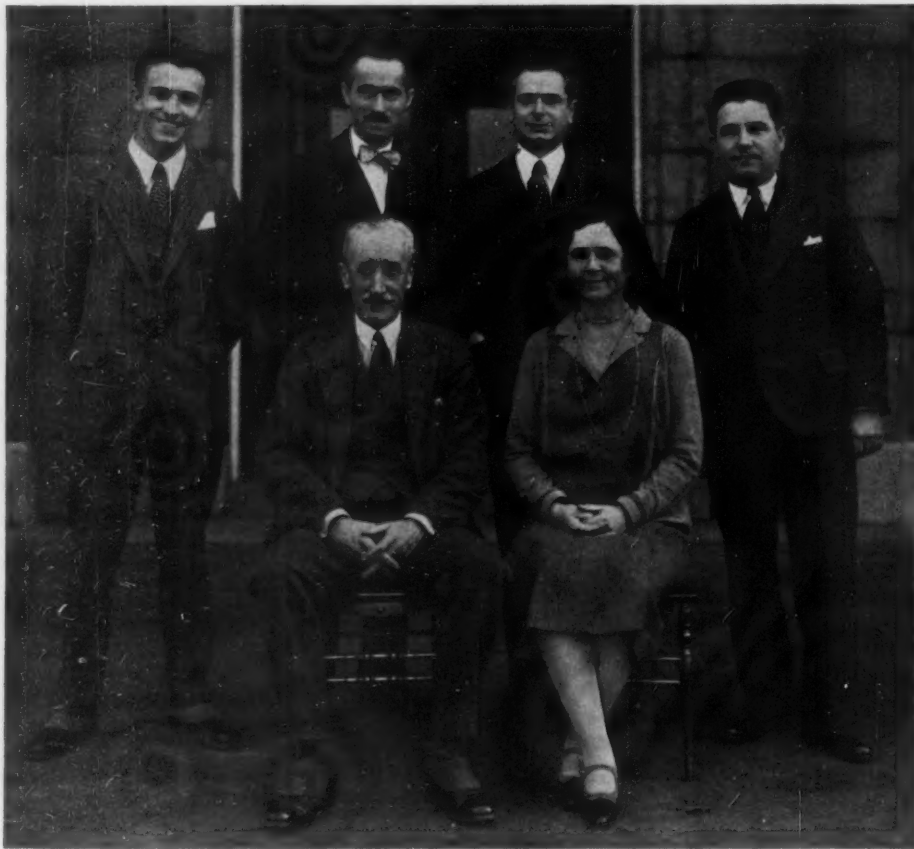
WHOLE NO. 2510



© Bachrach

Dr. J. Fred Wolle

Who Conducted the Bach Festival at Bethlehem, Pa., for the
Twenty-second Time on May 11 and 12.



THE HART HOUSE QUARTET,

who were guests at Rideau Hall, Ottawa, where they gave a command performance for the Governor General of Canada. Left to right: (standing) The Hart House String Quartet—Harry Adaskin, second violin; Geza de Kress, first violin; Boris Hambourg, cello, and Milton Blackstone, viola; (seated) Their Excellencies Viscount Governor General of Canada and Viscountess Willingdon. Viscount Willingdon is not only a musical enthusiast but also composer of several song cycles and orchestral suites.



FRANCESKA KASPAR LAWSON.

Summer holds no terrors for the popular soprano, Franceska Kaspar Lawson, who is one of the few artists to keep regularly busy all the year round. She is a favorite college and club artist, and particularly noted for her taste in program-building. She is among the many singers to report a personal success with Victor Herbert's *Ah! Sweet Mystery of Life*, which she has been featuring since its recent release from the operetta *Naughty Marietta*. She is also one of the first artists to have introduced to the concert public Arthur Penn's new ballad, *At Moonrise*.



THE MORGAN TRIO.

Left to right: Frances, violinist; Marguerite, pianist, and Virginia, harpist, snapped at the Sphinx. They played twice at Shepheard's, Cairo; also at Alexandria. They will probably return there next season.



JEROME SWINFORD, MARIE SUNDELIUS AND DAN GRIDLEY, who were the soloists in Dubois' *Seven Last Words*, given in San Antonio, Tex., on Good Friday, through the generosity of an anonymous donor as an Easter offering. Walter Dunham conducted.



JEANNETTE VREELAND'S

chief occupation besides singing seems to be that of aviatrix. It will be recalled that several years ago she made a flight with Bert Acosta and the late Rev. Brainard, known as the "Flying Parson." She also is said to be the first person to broadcast songs from an aeroplane, on which memorable occasion she was accompanied by her husband, Percy Rector Stephens, the eminent vocal pedagogue. (Photo by Norton & Peel).



A PICTURESQUE VIEW OF MADISON, N. H., showing the site where Frederic Warren's Open-Air Stadium will be built. His summer school and open-air concerts will take place between July 1 and September 1.



SYDNEY MANDELL

(in center of group), who has been using the Master School of Alberto Jonas exclusively in his teaching both in Ridgewood, N. J. where he has a large class of seventy pupils, and in New York. Mr. Mandell has studied piano with Mr. Jonas and organ with Dr. William C. Carl.

INTERNATIONAL MUSICAL AND EDUCATIONAL AGENCY
Church, Concert and School Positions Secured
MRS. BABCOCK
Carnegie Hall, New York
Telephone: 2634 Circle

J. H. DUVAL
VOICE SPECIALIST
In Europe 1927-28: Hotel Marino, Milan
Artist Pupils Perfected in Italian and French Opera and Started on Careers

ESTHER TAYLOR DOUGLAS
TEACHER OF SINGING
Artist-pupil of the late Rosine Laborde of Paris, France
Studio: 709 Steinway Bldg. (Thursdays)
Home: 612 West 184th St., New York
Telephone Washington Heights 2627

ROSS DAVID
VOCAL STUDIOS
63 West 56th Street
Phone: Circle 2297

MICHEL SCIAPIRO
INSTRUCTION SOLO VIOLINIST
Sole Associate Teacher of
OTAKAR SEVCIK
108 West 75th Street, New York City
Telephone 9002 Trafalgar

L. A. TORRENS
TEACHER OF SINGING
STUDIO: 26 GRAMERCY PARK, NEW YORK CITY
Tel. Gramercy 6264

ADOLPH WEISS
Teacher of Harmony, Counterpoint and Composition
Pupil of
ARNOLD SCHOENBERG
at the Berlin Academy 1925-27
601 W. 181st St., N. Y. Phone: Washington Heights 0390

CARL M. ROEDER
TEACHER OF PIANO
Technic—Interpretation—Theory
Normal Course for Teachers
603-604 Carnegie Hall, New York
Residence: 425 West 160th St., New York

SALVATORE AVITABILE
TEACHER OF FAMOUS SINGERS
Will teach in New York City this summer.
VOICE SPECIALIST
Metropolitan Opera House Building
1425 Broadway, New York Tel.: Penn. 2634

PURDON ROBINSON
TEACHER OF VOICE AND SINGING
Co-worker with Dr. H. Holbrook Curtis for many years.
Author of "Song Secrets," "The Importance of Vocal Diagnosis."
James Huncker said: "Mr. Robinson's words are golden."
SPECIAL TRAINING FOR RADIO BROADCASTING
Teacher of Many Prominent Singers
245 West 75th St., N. Y. Trafalgar 3651

ALICE LAWRENCE WARD
TEACHER OF SINGING
Metropolitan Opera House Bldg., 1425 Broadway, New York, telephone: Pennsylvania 3434, 337 Elmwood Avenue, Newark, N. J., telephone: Humboldt 1420.

CHARLES LEE TRACY
PIANOFORTE INSTRUCTION
Certified Leschetizky Exponent
Carnegie Hall Studios, 832-3, New York City

FREDERICK E. BRISTOL
TEACHER OF SINGING
466 West 153rd Street, New York City

HENRIETTA SPEKE-SEELEY
TEACHER OF SINGING
Metropolitan Opera House Studios, 1425 Broadway, New York
New Rochelle Studio, 69 Locust Ave.
Residence Tel., Sedgwick 4344

MRS. JOHN DENNIS MEHAN
Voice Expert—Coach—Repertoire
70 Carnegie Hall, 154 West 57th Street
New York City
Season 1927-1928 began September 5th
All appointments by telephone, 1472 Circle

WALTER L. BOGERT
Member American
Academy of Teachers of Singing
ART OF SINGING
25 Claremont Ave., N. Y. Tel. 4345 Cathedral

GUIDO H. CASELOTTI
VOICE TEACHER AND OPERA COACH
(Twenty years of successful teaching in New York)
233 So. Broadway, Los Angeles, California

CHARLES A. BAKER
VOCAL COACH
Residence-Studio: Euclid Hall, 2345 Broadway,
Corner 86th St., New York
Susquehanna 2860

MME. GINA CIAPARELLI-VIAFORA
Formerly Leading Soprano Metropolitan Opera House
Teacher of noted artists
Authority on VOICE PLACING
GRAND OPERA AND CONCERTS
Endorsed by world's greatest artists
Studios: 311 West 85th St. New York
Tel.: Endicott 0252

BENNO KANTROWITZ
ACCOMPANIST AND COACH
Teacher of Piano and Theory
(1425 Broadway)
STUDIOS 270 Ft. Washington Ave.
New York
Phones: Pennsylvania 2634 — Wadsworth 3303

MME. ANITA RIO
SOPRANO
Vacancies for a Few Pupils
360 West 22nd Street, New York
Phone: Chelsea 9204

WARD-STEPHENS
CONDUCTOR
MOZART FESTIVAL
of Harrisburg, Pa.

ERNEST CARTER
COMPOSER-CONDUCTOR
115 East 69th Street . . . New York City
Telephone: Rhineland 8623

GRACE HOFHEIMER
CONCERT PIANIST AND TEACHER
205 West 57th Street
New York, N. Y. Phone Circle 8178

ALBERT VON DOENHOFF
PIANIST, COMPOSER, TEACHER
251 West 102d Street, New York
Phone: Riverside 0366

PHILIPP MITTELL
VIOLINIST
TEACHER OF MANY WELL KNOWN ARTISTS
Van Dyke Studios, 939 Eighth Avenue, N. Y.
Telephone: Columbus 1370

JOHN W. NICHOLS, Tenor
TEACHER OF SINGING
Vassar College, Poughkeepsie, N. Y.
College of St. Rose, Albany, N. Y.
Trinity Church, Newburgh, N. Y.
476 West 144th Street New York, N. Y.

WILBUR A. LUYSTER
Specialist in Sight Singing
(Formerly Teacher for Met. Opera Co.)
"A Maker of Readers." No instrument used.
Both classes and individual instruction.
Chickering Hall, also 53 East 34th St.
Residence Phone: 2836W, Rockville Center

ALICE GARRIGUE MOTT
ART OF SINGING
172 West 79th Street, New York
Telephone 7122 Trafalgar

ESPERANZA GARRIGUE
ART OF SINGING
METROPOLITAN OPERA HOUSE STUDIOS
1425 Broadway, N. Y. Phone 2634 Penn.

ALFRED RUSSELL HURST
TEACHER OF PIANO
Beginners and Advanced Pupils Accepted
Studio: 149 East 61st St., New York City
Tel. Regent 2357

FRANCIS ROGERS
CONCERT BARITONE AND TEACHER OF SINGING
144 East 62d Street, New York City
Member American Academy of Teachers of Singing

FRANKLIN CANNON
PIANIST-INSTRUCTION
Studio: 205 West 57th Street, New York
Telephone: Circle 5420

MUSIC EDUCATION STUDIOS
555 Edgecombe Ave. (West 160th St.)
Elementary and Advanced Courses in Piano,
Voice, Violin, Violoncello and Flute
FRENCH AND DANCING—HARMONY, COMPOSITION,
APPRECIATION AND HISTORY OF MUSIC
Directors: Misses Gibbs and Hopkins
Tel. Wadsworth 4433

MR. FRANCIS STUART
TEACHER OF SINGING
Pupil of Lamperti the Elder
"Being in full possession of my method of singing, he has the ability to form great artists."
—Francesco Lamperti.
Carnegie Hall Studios, New York City

NEIDLINGER ENSEMBLE
Mrs. William Neidlinger, Pianist
William Neidlinger, F. A. G. O., Organist
RECITALS—MUSICALES—CONCERTS
Instruction: Voice, Piano, Organ, Theory
225 West 99th Street New York City

MME. EMMA RODERICK
TEACHER OF SINGING
317 West 83rd Street New York, N. Y.
Telephone Endicott 9685

MILLIE RYAN
ART OF SINGING
Studio: 105 West 72nd St., New York City
Telephone Susquehanna 3307

WILLIAM THORNER
VOCAL TEACHER AND COACH
Address: 209 West 79th Street, New York City

CHRISTIAAN KRIENS
COMPOSER, CONDUCTOR, VIOLINIST
INSTRUCTOR
Conductor Kriens Symphony Club
First American School for Orchestra Players. A few vacancies for string and wind instruments.
303 Carnegie Hall
Telephone: 1350 Circle

FREDERICK RIESBERG, A.A.G.O.
PIANO INSTRUCTION
Studied under Reinecke—Classics; Scharwenka—style; Liszt—Technic. New York School of Music and Arts, 26 West 86th Street. Telephone Schnyler 4140. Courses arranged to suit individual requirements.
Personal address, 601 West 140th Street
Telephone: Audubon 1140

CARL FIQUÉ
PIANO
KATHERINE NOACK FIQUÉ
DRAMATIC SOPRANO
FIQUÉ MUSICAL INSTITUTE
128 De Kalb Avenue, Brooklyn

EDOARDO PETRI
Master of Arts Columbia University
TEACHER OF SINGING
Endorsed by world famous singers and educators
Studio: 1425 Broadway . . . New York
Phone 2628 Pennsylvania

HANNA BROCKS
LYRIC COLORATURA SOPRANO
Concerts—Recitals—Instruction
Studio: 157 West 73rd Street, New York
Phone: 3312 Susquehanna

LILLIAN SHERWOOD-NEWKIRK
ART OF SINGING
1425 Broadway, Studio 32, (Metropolitan Opera House Bldg.), N. Y.,
Wednesdays and Saturdays
All Mail to 11 Morgan Avenue, Norwalk, Conn.

ETHEL WATSON USHER
VOCAL COACH—ACCOMPANIST—ORGANIST
Piano Students Accepted
127 West 78th St., New York City
Telephone Susquehanna 3135

LEON CARSON, Tenor
TEACHER OF SINGING
New Jersey Studio New York Studio
20 Cottage Place, Nutley 703 Steinway Hall
Tel.: Nutley 997-W Tel.: Circle 5161

ADDYE YEARGAIN HALL
ADVANCED METHODS OF PIANO CLASS INSTRUCTION
Teachers Normal Classes
June 18th and July 9th
38 West 57th St., New York Phone Circle 6322

JESSIE FENNER HILL
TEACHER OF SINGING
Metropolitan Opera House Studios, 1425 Broadway,
New York. Phones: Pennsylvania 2634 and 2688

S. CONSTANTINO YON
VOCAL AND PIANO INSTRUCTION
By appointment only
853 Carnegie Hall, New York
Phone: 0951 Circle

DUDLEY BUCK
TEACHER OF SINGING
471 West End Avenue : : : New York
Phone: Endicott 7449

MRS. ROBINSON DUFF
VOICE
235 East 62nd Street, New York
Telephone Rhineland 7900

DR. DANIEL SULLIVAN
Teacher of International Artists
ALICE NEILSEN, GEORGES BAKLANOFF, LYDIA LYPKOVSKA
132 West 74th Street : : : New York City
Phone: Trafalgar 1291 Louise Carroll, Secy.

JOHN BLAND
TENOR
Master of Calvary Choir
VOICE PRODUCTION
ARTHUR R. HARTINGTON, Assistant
157 East 37th Street : : : New York
Telephone: Caledonia 0919

DANIEL VISANSKA, Violinist
Nine years of successful teaching and
Concertizing in Berlin
Address: 250 West 104 St., Apt. 44, New York
Phone Academy 0540
In Summit, N. J., Mondays
Stamford and New Canaan, Conn., Wednesdays

MME. SCHOEN-RENÉ
235 West 71st Street, New York
Telephone: Endicott 8345

BRUNO HUHN
SINGING LESSONS AND COACHING
English, French and German Song repertory
205 West 57th Street, New York
Telephone Circle 5420

BYRNE ACADEMY OF SINGING

Tel: Carnot 59-49

OF PARIS

63-Rue Jouffroy

Pupil of and recommended
by JEAN de RESZKE

FOR OPERA, ORATORIO and CONCERT

Director JOHN FRANCIS BYRNE with a COMPLETE STAFF OF EMINENT INSTRUCTORS

WRITE FOR CATALOG

STUDENT DORMITORIES

The Byrne Academy Has Formed An Opera Company—Assisted by Artists of The Opera and The Opera Comique Under The Direction of Celebrated Conductors—For The Purpose of Giving Americans Their Debuts Under The Best Possible Conditions.

NEW YORK COLLEGE OF MUSIC

Forty-ninth Season

114-116 EAST 89th STREET

Incorporated 1878

Under the University of the State of New York
 CARL HEIN,.....Directors.....AUGUST FRAEMCKE
 All branches of music leading to Teachers' Certificates, Diplomas and Degrees. Violin and Chamber Music: HANS LETZ; Theory and Composition: Prof. Dr. CORNELIUS RYBNER; Violoncello: WILLIAM EBANN; Vocal: MME. MARIE van GELDER, VERA NETTE, MINA ELMAN; Harp: A. FRANCIS PINTO; forty other eminent instructors. Individual instruction. Classes in Harmony, Sight Singing, Ear Training, Counterpoint and Composition. Students for individual instruction may enter at any time during the season. Summer Courses. Catalogue on application. Address Dept. A.

The Clebeland Institute of Music

June 20 ANNUAL SUMMER SCHOOL August 1

PRIVATE LESSONS AND INDIVIDUAL WORK IN ALL DEPARTMENTS
 MASTER CLASSES IN PIANO, VIOLIN, VOICE, CELLO under
 Arthur Loesser, Andre de Ribapierre, Marcel Salzinger, Victor de Gomez
 DAILY OPERA AND REPERTORY CLASSES PUBLIC SCHOOL MUSIC
 Write for catalogue giving courses, fees and dormitory rates
 MRS. FRANKLYN B. SANDERS, Director

2827 Euclid Avenue

Cleveland, Ohio

INSTITUT MODERNE DE VIOLON

Paris

Presidents:

EUGENE YSAIE

FRITZ KREISLER

PABLO CASALS

Director: LUCIEN CAPET

Master Classes: S. JOACHIM-CHAIGNEAU

Classical French School, mother of all violin schools, renowned for its modern methods of instruction which develop the highest technique in the shortest possible period of time.
 Summer classes will be held by LUCIEN CAPET and S. Joachim-Chaigneau in Paris, and in their country studios near Paris.
 APRIL 1ST—SEPTEMBER 1ST
 Apply: SECRETARIAT, 18 AVENUE DE VILLARS, PARIS VII, FRANCE

LAWRENCE CONSERVATORY of MUSIC

A DEPARTMENT OF LAWRENCE COLLEGE

CARL J. WATERMAN, Dean

Appleton, Wisconsin

1892

ITHACA

1928

Conservatory of Music

Degrees Granted
 Placement Bureau Maintained
 THIRD TERM begins June 4
 SIX WEEKS' SUMMER TERM
 begins July 2

LEEFSO

CONSERVATORY OF MUSIC

1524 CHESTNUT STREET

Philadelphia, Pa.

Julius Leefson, Director

SUMMER CLASSES FOR VOCAL TEACHERS
UNDER

MR. PASQUALE AMATO

For Information Apply to Secretary

GRANBERRY

PIANO SCHOOL

ARTISTIC PIANO PLAYING

Practical Training Course for Teachers.
 BOOKLETS—149 EAST 61ST STREET, NEW YORK

P M I

Special Training for Teachers
 PITTSBURGH MUSICAL INSTITUTE, Inc.
 Send for Catalog Pittsburgh, Pa.



ROBERT BRAUN

Director

FACULTY OF FIFTY

Pottsville, Pa.

EASTMAN SCHOOL OF MUSIC

of the University of Rochester

HOWARD HANSON, Director

An Endowed School Offering Complete Education in Music Courses Leading to Degrees and Eastman School Certificate.

For information, address:

ARTHUR M. SEE, Secretary, Eastman School of Music, Rochester, N. Y.

UNIVERSITY SCHOOL OF MUSIC

Maintained by the University Musical Society

ANN ARBOR, MICHIGAN

EARL V. MOORE, Musical Director

Catalog and special information from Charles A. Sink, President

(FRANK)

(ERNESTO)

LaFORGE-BERUMEN STUDIOS

Composer-Pianist
Voice BuildingConcert Pianist and Pedagogue Specializing in
Interpretation and Technique

STUDIO: 14 WEST 68th ST., NEW YORK

PHONE TRAFALGAR 8993

Monthly Recitals in Aeolian Hall.

KRANICH-&-BACH

Ultra-Quality PIANOS
and PLAYER PIANOS

Established 1864 ENDORSED BY MUSICAL ARTISTS EVERYWHERE New York City

BLANCHE MARCHESI

ACADEMY OF SINGING

Private and Class Lessons

Personal Tuition

Paris: 202 Rue de Courcelles

Apply Secretary Above Address

INSTITUTE OF MUSICAL ART

OF THE

JUILLIARD SCHOOL OF MUSIC

120 Claremont Avenue New York City

FRANK DAMROSCH, Dean—A school for serious students. All branches. Moderate tuition fees.

SPECIAL ANNOUNCEMENT—All talented advanced violin students will come under the personal observation and instruction of

Prof. LEOPOLD AUER

THE AMERICAN INSTITUTE OF APPLIED MUSIC

METROPOLITAN COLLEGE OF MUSIC

212 West Fifty-Ninth Street, New York City

KATE S. CHITTENDEN, Dean

SUMMER SESSION BEGINS JULY SECOND

Piano, Theory, Normal Training Courses

Catalogue on request

ETHEL McINTOSH, Managing Director

COLLEGE of MUSIC of CINCINNATI

One of the Earliest Endowed and Incorporated Schools in America

Special Summer Term

JUNE 18th TO JULY 28th, 1928

MUSIC — OPERA — DRAMA

Public School Music (Accredited)

Affiliated with University of Cincinnati and St. Xavier College

Children's Department

Dormitories

Send for Catalog

Address College of Music, ADOLF HAHN, Director, CINCINNATI, OHIO



ROSE TOMARS
VOICE SPECIALIST
corrects and rebuilds
voices under
GUARANTEE
STUDIOS

Voice trials by
appointment only

106 Central Park West
New York Telephone: Endicott 5654

MARGOLIS VOICE CULTURE
1425 Broadway, Suite 38, New York City

"Not all may become Artists, but everyone can be taught to sing artistically."

HAGGERTY-SNELL Teacher of Vocal Music
METROPOLITAN OPERA HOUSE STUDIO, 1425 Broadway, New York
Suite 15. Phone: 2634 Pennsylvania

SHAFFNER Concert, Oratorio, Opera
Tel. Plaza 3588
Mgt. Walter Anderson, Inc.
5 Columbus Circle
New York

JOHN FINNEGAN
TENOR

Soloist St. Patrick's Cathedral, N. Y.
Address: 650-77th St., Elmhurst, N. Y. Phone: Harbinger 2398-J

JERDONE BRADFORD
CONTRALTO

140 East 34th Street New York

COENRAAD V. BOS

ACCOMPANIST—COACHING
Address until January 1, 1929: Ruedenheimer Platz 10,
Berlin, Germany. (In America after January 1, 1929.)

OTTO LUENING

OPERA DEPARTMENT

EASTMAN SCHOOL OF MUSIC, Rochester, N. Y.

CHARLES WAKEFIELD CADMAN

COMPOSER-PIANIST

2220 Canyon Drive, Hollywood, Calif.

ABBIE MITCHELL

SOPRANO

Beaumont says: "There was a commingling of
beauty and pain I shall not forget."
Management: LESLIE A. TOMPKINS, 101 West 42nd
Street, New York City.

DILLING

HARPISIT

Mgt. Haensel & Jones Studio: 25 W. 51 St.
Steinway Hall, New York N. Y. Tel. Circle 1617

LOTTA MADDEN

SOPRANO

Member Guild of Vocal Teachers, Inc.
Teacher of Singing

Studio
300 W. 49th St., New York
Telephone—Longacre 3720

ALBERTO

BIMBONI

Teacher of Singing

2025 Broadway, New York

Telephone 6074 Endicott

WARFORD

8 RUE HERRAN

PARIS

FRANCE

UNTIL

OCTOBER

SEKTBERG

4 West 40th St., New York City

Tel. Penn. 4897

SERGEI

KLIBANSKY

VOCAL INSTRUCTOR

Studio: 205 W. 57th St.

New York City

10324 Circle

HARRISON

WILD

Address care of

Apollo Musical Club, 243 So. Wabash Ave.

Chicago, Ill.

CALVIN COXE

TENOR—TEACHER

OF SINGING

570 W. 156th St Billings 1593 New York City

PAUL MORENZO

Teacher of Singing

54 West 74th St., New York City

Telephone: Endicott 6087

MME. GITA GLAZE

VOICE PRODUCTION

Address 119 West 80th St., New York

Phone 0634 Endicott

ZILPHA MAY BARNES

Teacher of singing. Director Grand Opera Society of N. Y.

Van Dyck Studios, 939 Eighth Ave. Tel. Columbus 1474

Burnerdene MASON

DRAMATIC CONTRALTO

Concert, Recital and Oratorio

Management: Wilson Lamb, Metropolitan Bldg., Orange, N. J.

KALTENBORN

A CONDUCTOR AND VIOLIN SOLOIST

Orchestra and String Quartet

Violin Instruction

14 E. 88th St., New York Tel. 5796 Sacramento

GRACE ELLIOTT

PIANIST—ACCOMPANIST—COACH

Recommended by Coenraad V. Bos

Studios: 205 W. 57th St., N. Y. Tel. Circle 5420

WILLIAM J. REDDICK

TEACHER OF PIANO

HARMONY AND COMPOSITION

Residence: 319 West 95th St. N. Y. Phone: 19021 River

"Spring is Here" "Joyous Youth" "Bubbles"

and Other Songs by

MABELANNA CORBY

From Your Dealer or Direct

CORBY-LEWIS

CONCERT SONGS

65 Orange Road Montclair, New Jersey

ELLIS HAMMANN

PIANIST

1616 Chestnut Street Philadelphia

Mrs. HALL McALLISTER

TEACHER OF SINGING

Musical Management

284 Commonwealth Avenue, Boston, Mass.

John Prindle Scott

SONG WRITER

Hotel Royal

535 West 112th St., New York City

KARLETON HACKETT

TEACHER OF SINGING

Kimball Hall, Chicago

ARTHUR DUNHAM

CONDUCTOR

BOSTON ENGLISH OPERA COMPANY

ELLA BACKUS-BEHR

231 West 96th Street, New York

PHONE 1464 RIVERSIDE

S. WESLEY SEARS

St. James Church

22d and Walnut Sts., Philadelphia

ORGAN RECITALS INSTRUCTION

Josefa CHEKOVA

SOPRANO

606 Steinway Hall, New York. Tel. 9363 Circle

Yascha FISHBERG

VIOLIN STUDIO

314 West 94th St., N. Y. Tel.: 2067 Riverside

RUDOLPH REUTER

Pianist

IN AMERICA 1927-1928

Haensel & Jones, Steinway Hall, 113 West 57 St., N. Y.

or Mr. Virgil Smith, Fine Arts Bldg., Chicago

CARL FLESCH

APRIL-SEPTEMBER

Kaiser Wilhelmstr. 23, Baden-Baden

OCTOBER-MARCH

Berlin

ARTURO DE FILIPPI

(Arthur S. Phillips)

Tenor—Cincinnati Grand Opera Co.

Auditorium Hotel Chicago, Ill.

GRACE G. GARDNER

EUROPE—NEW YORK

Artist Teacher

"Internationally recognized as a Voice Builder, Voice

Reformer and Coach."

Opera, Oratorio, Concert, Diction. Teacher of Lucille

Lawrence and many other successful singers. Studio:

Hotel Metropole, Cincinnati, Ohio.

ROMER MOWE Voice

Training

166 W. 72nd St., New York City. Tel. 2165 Endicott

BERGEY

Chicago Opera School

Lyon & Healy Bldg., Chicago

ELLEN KINSMAN MANN

TEACHER OF SINGING

506 Fine Arts Building Chicago, Ill.

Louise St. John WESTERVELT

SOPRANO,

TEACHER OF VOICE

Columbia School of Music

509 S. Wabash Ave., Chicago

KRAFT

Concert - TENOR - Oratorio

Associated with Frank La Forge

14 West 68th St. New York City

GEHRKEN Concert

Organist

"Able technique and fine command."

Brooklyn Eagle.

"Rapidly gaining unique reputation."

N. Y. World.

Eastman School of Music, Rochester, N. Y.

KARL RECKZEH

PIANIST

KIMBALL HALL CHICAGO

CLARENCE DICKINSON

Concert Organist

Organist and Director, Brick Church, Temple

Beth-El, Union Theological Seminary,

412 Fifth Ave., New York

BUTLER Soprano

Concerts

PUPILS ACCEPTED

512 Fine Arts Building Chicago, Ill.

HAMILTON MORRIS

Soprano CONDUCTOR Teacher

835 Lincoln Place, Brooklyn, N. Y. Tel. 5935 Lafayette

SIBYL SAMMIS MacDERMID

SOPRANO

Pupils Accepted. 312 Riverside, New York

Tel. Academy 3858

MARGARITA MELROSE

PIANIST

7622-12th Ave., Brooklyn, N. Y.

Tel. 5285 Bensonhurst

"Miss Melrose comes out of the West with a tone which

is vigorous, not to say thundering."—N. Y. World.

BIRDICE BLYE Concert

Pianist

5424 Blackstone Avenue, Chicago

RADIE BRITAIN

COMPOSER

PIANIST

Girvin Institute, Kimball Bldg., Chicago, Ill.

MME. LILLIAN

CROXTON

COLORATURA SOPRANO

Mgt. Lillian Croxton, Hotel

Hamilton, West 73d Street,

New York City

ROMANOFF

DRAMATIC SOPRANO

Vocal Studio Voice Training

Coaching, all Languages

E 637 Madison Ave., N. Y. Tel. Regent 7450

VICTOR HARRIS

THE BEAUFORT

140 West 57th Street

Tel. 3053 Circle

TEACHER OF SINGING IN ALL ITS BRANCHES

(Member of the American Academy of Teachers of Singing)

NATIONAL OPERA CLUB OF AMERICA, Inc.

America's greatest organization for

the furthering of Interest in opera

Baroness Katharine E. VonKleener

1730 Broadway, New York

Apply to President for All Information

Lazar S. Samoiloff

Vocal Master Classes

PORTLAND, OREGON—MAY 21st

(c/o Ruth Creed, Sherman Clay Co.,

315 Morrison Street)

SEATTLE, WASH.—JUNE 21st

(Madge Talmadge, P. O. Box 930)

TRIP TO EUROPE JULY TO OCTOBER

LYMAN ACKLEY

BASS BARITONE

Concert and Oratorio

Chicora College Columbia, S. C.

CHARLES PREMMAC

TENOR

CONCERT—ORATORIO—OPERA

Season 1928-29 now booking

Address: care of MUSICAL COURIER, 113 W. 57th St., N. Y.

ETHEL GLENN HIER

Composer-Pianist

Pupils in Piano and Harmony

88 Morningside Drive, N. Y. Tel. 0100 Cathedral

MINTZ

SOPRANO

Teacher of Singing

Residence Studio: 312 West 109th St., New York

Telephone: Academy 0573

LJUNGKVIST

TENOR

232 West End Avenue (Near 73rd St.), New York Tel. 1547 Endicott

JOHN BARNES WELLS, Tenor

COMPOSER-RECITALIST

Management: Harriet Steel Pickernell

29 West 57th Street, New York Plaza 2508

ARCHIBALD Concert

Accompanist

—Coach

SESSIONS

On

ARIADNE HOLMES EDWARDS
Teacher of the ITALIAN SCHOOL OF SING-
ING that produced the famous baritone GIUS-
EPPE DE LUCA. Studio 803, STEINWAY
HALL, 113 W. 57th St., N. Y. Tel. Circle 3278.

JEANNE DE MARE
TALKS ON MODERN MUSIC
In connection with Metaphysics
65 East 96th Street, N. Y. Tel.: 1272 Atwater

ETNAH ROCHON BOUTTE
PROFESSOR OF FRENCH
Special Course in Conversation and Diction
Individual Instruction
Certificat de l'Ecole de Propriete - Edouard 4885, P.O.R.
Lien des Professeurs de France 6, Ste. J. New York City

FERRARA
OPERATIC SOPRANO *Large Repertoire*
Address: Hotel Empire, New York
Telephone: Columbus 7400

O'CQUIRKE Voice Placement and
Opera Class, Address
188 W. 75th St., N.Y.
Tel. 9766 Trafalgar

ALICE HACKETT
In Musical Interpretations for Children and
Musical Pictures for Women's Clubs
1510 3rd Ave., N. Fort Dodge, Ia.
Mgt. EDNA BLANCHER SHOWALTER, Auditorium Bldg., Chicago

STALLINGS MEZZO-
SOPRANO
6 East 36th St. New York City
Tel. Caldenia 2255

ROCKEFELLER
PIANIST Studio: 15 East 38th St., N. Y.
Lexington 10125

PROF. PEDRO PONS
Graduate Royal Conservatory, Madrid, Spain; ex-alumnus
Master Duvernois of Paris, France
Individual Instruction in Piano or Solfege at
the pupil's home
Care of MUSICAL COURIER, 113 West 57th St., New York
Phone for appointment, 7 to 9 p. m., University 6472

BENDITZKY
3445 ELAINE PLACE, CHICAGO, ILL.

WALTER LEARY
BARITONE
TEACHER OF SINGING
Studio: 134 West 87th St., N. Y. C.
Tel. Schuyler 0480

VIOLA KLAISS
Solo Organist of
The Stanley Company of America

MUSICAL BUREAU
SCHOOL AND CHURCH
POSITIONS SECURED
Only First Class Artists Engaged
J. DENIAU
65 West 70th Street, New York
Trafalgar 0848

GILBERT ROSS
AMERICAN VIOLINIST
"Through competence—unswerving sincerity."—London Daily Telegraph.

BRANDT
TENOR
189 Claremont Ave., N. Y. Morningside 3653

CATHERINE DE VOGEL
Recitalist of Folk Songs in costumes from
Holland, France, England and Germany
Address: 130 West 88th St., N. Y., Schuyler 9294

KATHARINE IVES
CONCERT PIANIST
Address: 202 Riverside Drive, New York
Telephone: 9555 Riverside

ROSENFELD
PIANIST
71 Columbia Heights, Brooklyn, N. Y.
Tel. Main 1430-W

RALPH ANGELL
ACCOMPANIST
125 22d Street, Jackson Heights, L. I.
Telephone: Havemeyer 3800

DE GREGORIO
TENOR Voice Production
Studio: 166 West 72nd St., New York
Phone: 9138 Endicott

C. BENITEZ
Teacher of Singing. Only teacher of
Giuseppe Martino-Rossi and Masha Kavelin.
CHRISTOPHER HAYES, tenor, As-
sistant Teacher. Studio: 801 Steinway
Hall, New York. Tel. Circle 2885

BARRON
Management: Walter Anderson
5 Columbus Circle New York

TAMME TENOR
Voice-Teaching
Instruction-
That-Builds
2231 Broadway
New York
Telephone
Tra. 3614

JAN CHIAPUSSO
Private Studio—519 Fine Arts Bldg.
Phone: Harrison 3376
Dean of Piano Department
GIRVIN INSTITUTE
1430 Kimball Bldg., Chicago. Phone: Wabash 2293

BOMMEL
BARITONE. VOCAL INSTRUCTION.
Available for Recitals and Concerts
1009 Sixth Ave., Corner 57th St., N. Y. C.
Tel. 9972 Circle

The Center for
Modern Music
J. & W. CHESTER LTD.,
11 GREAT MARLBOROUGH STREET
LONDON, W. 1
Complete Catalogues post free on application

Management R. A. LAKE
1425 Broadway, New York City
Western Office:
Midland Trust Bldg., St. Paul, Minn.

Ask for
Century SHEET MUSIC
You can't buy better—
why pay more?
CENTURY gives you the world's best music
beautifully printed on the best paper! What
more can sheet music be! There are over 2500 com-
positions in the Century catalogue all 15c—(20c in
Canada), all certified to be exactly as the masters
wrote them. Ask for Century—Patronize the Century
dealer. Complete catalogue of over 2500 compositions
free on request.
Thousands of successful teachers use and recommend
CENTURY CERTIFIED MUSIC exclusively—be-
cause they know it is all that good music can be at
half the price or less; and they know
parents appreciate the saving.
CENTURY MUSIC PUBLISHING CO.
203 W. 40th Street, New York City

EVERETT
Pure in Tone Pure Period Designs
South Haven, Mich.

THE STEINERT PIANOFORTE
The Exclusive Piano

M. STEINERT & SONS, Steinert Hall, 162 Bolyston St.
BOSTON, MASS.

The Finest Piano Action in the World
WESSELL, NICKEL & GROSS
Gives the Pianist the Touch that Creates True Tone Color
Manufactured in New York, U. S. A.

WING & SON, Manufacturers of the
WING PIANO
A musical instrument manufactured in the musical center of America for forty-nine years
Factory and Offices Ninth Ave., Hudson and 13th Streets, New York

LITTLE BEAUTY
James & Holmstrom
"Small Grand with a Big Tone"
ARTISTIC UPRIGHTS
James & Holmstrom Piano Co., Inc.
Manufacturers
Factory, Alexander Ave. and 132d St. Office, 37 W. 37th St., NEW YORK

THE BAUER PIANO
of Today
embodies the most highly developed principles of piano making tonally and structurally
It is a marvelous instrument
Its selling power is not the least important feature
JULIUS BAUER & CO.
Established 1857
Factory, 1335 Altgeld Street, Chicago, U. S. A.

MEHLIN
PIANOS

The only substantial im-
provements in piano-tone
production made in forty
years are the result of
Mehlin research. These im-
provements are embodied
only in Mehlin Grands and
Uprights—the highest devel-
opment ever attained in the
art and science of piano con-
struction.

PAUL G. MEHLIN & SONS
Wareroom
509 Fifth Avenue (near 42d St.)
New York
Office and Factory
West New York, N. J.

MATHUSHEK
GRAND, UPRIGHT AND PLAYER PIANOS
NEW HAVEN AND NEW YORK
MATHUSHEK PIANO MANUFACTURING CO.
132nd Street and Alexander Avenue New York City

Dr. J. Fred Wolle Conducts Bethlehem's Bach Festival for the Twenty-second Time

Audiences Drawn from Various Parts of the Country and Abroad — Miscellaneous Programs
Presented at Friday Concerts and The Mass in B Minor at the Saturday Sessions

BETHLEHEM, PA.—If there is such a thing as a mecca for Bach music, then Bethlehem is just that—with Dr. J. Fred Wolle as the source and center of its inspiration. Under his guidance twenty-two Bach Festivals have been given here, the latest one on May 11 and 12, in the Packer Memorial Church of Lehigh University. This year, as on former occasions, the attendance was international in character, people having journeyed to Bethlehem not only from cities from coast to coast but also from abroad. It was an inspiration to see these "pilgrims," as they have come to be called, gather on the campus before and after the concerts to discuss the almost uncanny manner in which Dr. Wolle played upon the choir and the orchestra and achieved effects which were stupendous in reaching the depths of grief and sadness and the heights of joy and ecstasy.

MISCELLANEOUS PROGRAMS ON FRIDAY

Although the B Minor Mass, which always is given at the Saturday sessions, literally is the heart of the Festival, Dr. Wolle lends variety to the programs by presenting different works at the Friday concerts. The afternoon program opened with Shout for Joy, Ye Ransomed Band, a cantata composed for the Festival of St. John the Baptist, and the translation used was that arranged last year by Alfred G. Langley, M.A., especially for the choir. In this music Bach forcefully depicts the themes he had in mind, namely, destiny, happiness, time and the river Elster. The soloists were Louise Lerch, soprano; Dorothea Flexer, contralto; Arthur Kraft, tenor, and Charles Trowbridge Tittmann, bass; and so well did their singing blend with that of the choir that it was evident that Dr. Wolle had communicated to them, as well as to his own singers, something of his love and reverence for the music of Bach. Some of the most impressive work of the afternoon was the humming by the choir in Before Thy Throne and World Farewell!

The novelty of this year's programs was the concerto for two pianos, No. 1, in C minor, which was played by Ruth Becker and Earle D. Laros. The audience responded enthusiastically to the performance of the work, both pianists playing with artistic perception and feeling and with a fine regard for the important details of the composition. Members of the New York Symphony Orchestra gave excellent support to the soloists.

The evening program included the cantata, A Stronghold Sure Our God Remains, and Magnificat, with the four soloists already mentioned and Ernestine Hohl Eberhard, soprano. In the cantata Dr. Wolle's singers brought out the martial spirit of the music with a mighty sweep which held the audience enthralled. The Magnificat, a truly inspired work of the master, gave the choir an opportunity to rise to great emotional heights. Dr. Wolle used no baton, and none was necessary, for his hands and face were so expressive that through them choir and orchestra understood and responded readily to his every intent, and, in fact, did better than their best. At these sessions, as well as throughout the festival, there was no applause, as the performances are looked upon more as services or religious rites than as concerts.

Of the soloists chosen for the Friday concerts, two of them, Miss Lerch and Miss Flexer, are former Bach Choir members who now are on the roster of the Metropolitan Opera Company, and the training received in their student days was apparent in the understanding manner in which they sang their solos. Miss Flexer's voice was marked by much warmth and beauty of tone, and Miss Lerch sang her solos expressively and with a fine regard for the content of the music. Arthur Kraft's rich lyric tenor voice was used with the clarity and fervor to be expected from an artist of his caliber, and his duets with Miss Flexer also were noteworthy, their voices blending beautifully. Charles Trowbridge Tittmann, well known at Bach Festivals, had some especially difficult music allotted to him, all of which he sang with sincerity and confidence. Special mention also should be made of the trio for women's voices, which was sung by the Misses Lerch, Eberhard and Flexer.

THE MASS IN B MINOR

The Mass was given in two sessions on Saturday afternoon, and the performance, with its mighty fortes and contrasting pianissimos and its tremendous climaxes, long will remain in the memory of those who heard it. It was choral singing as near perfection as is possible, and what makes the accomplishment even greater is that the three hundred singers who comprise the choir are not professionals but men and women who sing for the pleasure and inspiration which they derive from being under the guidance of an authority such as Dr. Wolle. Artists were not engaged for the Mass, the various groups of the choir singing the solos, and doing so with skill. The Kyrie Eleison, Christe Eleison and again the Kyrie Eleison were indeed prayers of supplication mingled with hope and faith, and the Gloria was a tremendous contrast, with its themes of praise and thanksgiving. In the Credo, most impressive was the manner in which the voices seemed gradually to die away following the Crucifixion, and then with great jubilation the story of the Resurrection was recounted. After a magnificent performance of the Sanctus, came the Benedictus, which opened with a well played violin solo. As the choir sang the sublime music of the Agnus Dei and Grant Us Peace a spirit

of tranquillity seemed to hover over the audience as it left the church after the final note had been sung.

NOTES

Despite the unfavorable weather conditions on Friday the church was packed to capacity—extra seats having been put in every available foot of space—and the same interest and reverence in the programs was manifested as in former years.

The Festival has become a yearly engagement with so many of these Bach devotees that one of the features of the event has come to be the exchange of greetings on the campus, between concerts, of friends from far and near.

The seriousness of purpose with which the festivals are taken is evident from the fact that each year many visitors bring their scores with them and follow the music as it is sung and played.

Charles Russ Richards, president of Lehigh University, and Mrs. Richards gave a tea between the sessions of the Mass. During this intermission the Bethlehem Chapter of the National Association of the Guild of Organists also gave a reception in the Parish House of St. Peter's Lutheran Church.

T. Edgar Shields is official organist of the choir and Ruth Becker is the pianist.

As in former years, for a half hour preceding each concert, the Moravian Trombone Choir played chorales from the tower of the church.

Guild of Vocal Teachers' Convention

Anna E. Ziegler, president, and Hilda Grace Gelling, convention chairman, with active members of the executive committee of the Guild of Vocal Teachers has planned a one day convention, for singers and speakers, at the Park Central Hotel, New York, May 26, 10 A. M. to 10 P. M. Subjects of vital interest will be discussed, such as students' welfare and loans, voice lectures, discussions, singing by prominent artists, an American composers' hour, radio hour, Clavilux hour. All who speak or sing, teachers of diction and of public speaking, singing or dramatic art, are invited. A sextet from the Paulist Choir and leading vocal teachers, both men and women, will be heard. Luncheon is included in the \$2 admission fee. A \$25 cash prize will be given for the best encore song; any singer may compete, the length of applause by the audience deciding the contest. The winner's picture will appear in prominent newspapers, and entrants must register before 11.

The May 5 meeting of the executive committee, Mme. Ziegler presiding, with Henrietta Speke-Seeley, secretary, brought interesting developments. Details of the convention were discussed in practical fashion, including the matter of a Students' Welfare Fund, examinations for members' certificates, etc., in which the following participated: Mesdames Blackman, Choupourian, Gelling, Hazard, Morris, Mastinelli, Ray, Winter, Weigester, and Ziegler.

Sessions Wins Scholarship

The American Academy in Rome announces that as a result of the annual competition for the Prix de Rome in musical composition the Walter Damrosch Fellowship was awarded to Roger Huntington Sessions, of Hadley, Mass. Mr. Sessions is a graduate of Harvard with the degree of A. B., and of Yale with the degree of Mus. B. He also studied two years with Ernest Bloch. He was instructor in music at Smith College, 1917-21, and head of the Theory Department at the Cleveland Institute of Music, 1921-25. During 1926-28 he has been abroad on a Guggenheim Memorial Fellowship.

His compositions include: Incidental music to The Black Maskers of Andreyeff, performed at Smith College, June, 1923; three choral preludes for organ, performed by Lynnwood Farnam, and by the League of Composers, in Town Hall, December, 1927, with Josef Yasser as organist; symphony in E minor with full orchestra, performed in April,

1927, at Symphony Hall, Boston, Mass., by the Boston Symphony Orchestra, Serge Koussevitsky, conductor; sonata for piano, two movements performed at Copland-Sessions concerts, John Duke, pianist, May 6, 1928; orchestral suite for full orchestra, taken from the music for The Black Maskers.

This Fellowship pays \$2,000 a year for three years. All fellows are to report at the Academy, October 1, 1928.

The term of Robert L. Sanders, now at the Academy on the Horatio Parker Fellowship, was extended for one more year.

The jury consisted of Walter Damrosch (chairman), John Alden Carpenter, Edward B. Hill, Leo Sowerby and Richard Aldrich.

Philharmonic-Symphony 1928-1929 Schedule

The concert schedule of the Philharmonic-Symphony Society for next season, as announced from the offices of the society, provides for 28 weeks, starting on October 4 and ending on April 15. In order to provide a sufficient number of concerts to former subscribers of both the amalgamated orchestras and to the non-subscribing public the schedule has been arranged as follows:

For former Philharmonic subscribers, twelve Thursday evenings, and twelve Friday afternoons; seven Carnegie Hall Sunday afternoons; six Saturday evening students' concerts; five Saturday morning children's concerts.

For former Symphony subscribers, twelve Thursday afternoons and twelve Friday evenings; seven Sunday afternoon Carnegie Hall concerts; six Saturday evenings for students; six young people's Saturday afternoons; five Saturday mornings for children.

There will be seven Sunday afternoons at the Metropolitan Opera House and six at the Brooklyn Academy of Music, open to former subscribers of both orchestras. The Thursday and Friday concerts fall in alternate weeks, and it is expected that there will be a limited number of seats available to those who desire concerts every week. The present subscribers of both organizations have until June 1 to renew their subscriptions.

The regular conductors for the season will be Arturo Toscanini and Willem Mengelberg; the guest conductors Walter Damrosch and Sir Thomas Beecham. Dr. Damrosch will conduct his young people's and children's concerts in the first half of the season, and Ernest Schelling his series of children's concerts in the latter half of the season. The orchestra will include a minimum of 110 players. Soloists will be announced later, and subscription circulars issued.



TEIKO KIWA,

Popular Japanese Soprano,

who has finished her fifth European opera and concert tour. This artist is considered one of the vivid interpreters of Puccini's Madame Butterfly. As an actress, the European press has acclaimed her one of the foremost. In Vienna the press named her the "Japanese Duse." She is gifted with a voice of exceptional quality which she uses artistically. Her method is pure Italian Bel Canto, and she sings in five languages.

THE NATURE OF CONTEMPORARY MUSIC

By T. Carl Whitmer

Recently there appeared in the *MUSICAL COURIER* an editorial inviting answers to the question What Is Contemporary Music? In the following tabloid statement of such a big issue I shall try to cover the essentials as I see them. The symptoms are very complicated, but the chief of all seems to be

THE INVENTION OF EFFECTS

In this period of flying stunts, music plays no different part. Our musical high-flying is without limit. We pile up effects as savings are piled—for the future. Just as the eighteenth century composition mechanism was dependent upon the sixteenth and seventeenth, so the twenty-first is going to use all our inventions—for such they are. We may not like it, but we seem to be doomed to be providers of means, and that in no small sense. There is little done now except to discover these newnesses. And science gave us the ways and means and impetus to do so. A scientific age makes its impress upon the most detached composer even if he has taken a complete and final vow of tonal chastity.

Walt Whitman is reported to have said: "I do not know whether my poetry is the Poetry of the Future, but I do know that my poetry is to be the fertilizer of the Poetry of the Future." So our music.

KINDS OF DIFFERENCES

There are many ways of getting at our new effects. There is no one or even one dozen methods of approach. They are countless.

For example: In the old system we find the first few overtones are the basis of systems of harmony; in the new system, upper overtones in several selective combinations are used.

In the old, only a relatively few chords are used; in the new, the chords, no matter upon what system based, are entirely unlimited and uncensored.

In the old there is usually a smooth way of reaching other chords and keys; in the new we "jump the fence" and get there every way and any way. Modulation versus Non-modulation.

In the old, the system of modes as based on old relationships of steps and half-steps was deemed holy; in the new we have the so-called quarter-tones bobbing up every now and then.

In the two centuries of the classical the modes were greatly limited; in the new, the harmonic and melodic forms of the minor modes are passé entirely.

In the old, the Church Modes were for church; in the new, they become part of the marvelously unlimited hoi polloi fodder.

In the old, chromatic scales run foolishly along; in the new we have the duo-decuple, or twelve note scale without a tonal center. In other words, the chromatic gives way to a boldly diatonic scheme based on the same notes.

In the old, crescendos are dynamic; in the new, there are crescendos of color also.

In the old, our orientalisms were mostly fakes; in the new, the real thing—scales, atmosphere and local color.

In the old, our form was largely the classical idea; in the new, a structure is determined entirely by the vitality of the idea, upon its germinating power—nothing predetermined.

In the old, chords of three and four notes are used most of the time; in the new, any number, from four to forty-four or a hundred and four, may be used.

In the old, resolutions are demanded; in the new, prohibited.

In the old, chords are based upon piling up of thirds; in the new, piled up seconds or fourths or fifths or any other arrangement are used.

In the old, the chords are practically always chords of pitch; in the new, we have chords of sound quality, such as chords of bass drum, snare drum, up through the symbols and triangle—all played at once—harmonies of sound quality rather than harmonies of pitch, as Henry Cowell well expresses it.

In the old, pieces were made out of rhythm and melody and harmony and color; in the new, they may be made out of rhythm or melody or harmony or color.

In the old, the technic required was based more or less on anatomical conventions, let us call them. In the new, we make a "new anatomy" if need be. We can build stretch as well as noses, a kind of plastic attitude towards muscles. An arm is as good as a finger!

In the old systems, care was taken about the limits of beauty; now, beauty is as limitless as the imagination, and treads frequently upon the heels of its other extremity.

In the old, rhythmic markings were limited to a few. Our Jacks and Jills wrestled with 2/4, 3/4 and up to 12/4, with an occasional excursion into a rare rhythm worked out by Bach or Beethoven. But now we wrestle with all possible arrangements of the old and 2 plus 1/4 time, 5 plus 2/4 time, 2 plus 7/4 time, 11/4, 17/4 and 17 plus 2/4 time, with unending intricacies up to mathematically unlimited arrangements.

In the old, a half dozen changes of time sufficed. In the new we may shift our times, as does Bartok, until we get ninety-two changes of time marks in the same movement. The composer is intent upon acting as a rhythmic traffic cop and when he wants something he marks it and the player goes into second. Our pages, as a result, look as if they had been vaccinated and it "took." But, it has the merit of definiteness.

Old music was the opposite of the new in that the latter is stark, non-sentimental, bleak, acidulous, impersonal, geometrical, very arid, with "the beauty of concentrated accuracy," as Edwin Avery Park puts it, usually cruelly interesting in its gorgeous abstractions.

In what we call the old our instruments finally evolved a technic carrying a special quality attached to trumpet or flute or what not. In the new we have no limiting of color effects. In the old the composer uses his trumpet with its original breadth and noble tone; in the new jazz age we make it sound like a sick baby.

In the old, a trombone leads the gods into Walhalla. Now, they frolic like lambs on a hill or make noises like discouraged souls in hell.

In the old style, the harp shed a gentle radiance and carried souls to highest heaven in ethereal arpeggios; now, they imi-

tate drums with snares loosened, kazoos, xylophones, jews' harps, thunder and what-you-will.

Even the fiddle can make noises like a barnyard at dawn. The flute can act like a water whistle and the piano can play in one percussive chord thirty-five notes struck simultaneously by two arms. When the piano becomes a "dynamic instrument belonging to the class of bells and gongs, an instrument destined to produce masses of resonances, homogenized by the pedal"; when piano music "deals in energies, not with so-called form"; when the piano "may be conceived of as an electrical generator, felt as one big vibrating unit, as one big gong," as we read in D. Rudhyar's preface to his stirring *Paeans* just published—well, we know we are not in the past. Of course, you may feel like Mildred Weston, who wrote:

TO ULTRA-MODERN MUSIC

O shaggy ogre, you have hung
New tunes up by the hair,
New tunes that never will be sung
And nobody will care.

Someday, someone will cut them down
And call his friends to see
How long ago, once on a time,
How ugly tunes could be.

It is in the province of everyone interested in the new to find what causes ugliness in a real sense, and not the semblance of ugliness because it happens to be new and therefore not comprehended. If it really be ugly it is because it has so little back of it. The old music used—as I said—more elements at once. Some of our new music seems to follow with a humorous vengeance the idea of the poet (!) who "coughed forth" this:

With half a laugh of hearty zest
I strip me of my coat and vest.
Then heeding not the frigid air
I fling away my underwear;
So, having nothing else to doff,
I rip my epidermis off!

Now, I personally believe in all these manifestations of energy. I like them for many things. For example, they are an experience of some phase of physical life or the running over to the end of the imaginative rainbow. Life is not always pleasant, nor is expressive art always so. Only we must keep in mind that these effects are really but the raw material of art. Few composers know how to wield the hammers they have created. Or, they have built an engine of sound and do not know how to run it. They do not know the end of it, the place it carries them. A Frankenstein is mild compared to some of the work of our new writers with their celestially synthetic systems. But, we must realize that phenomena must be used crudely before they form vital expression of the great world of Inner Vision. We must endure ever musical violence to create a new art. We have more musical and unmusical effects in the last twenty-five years than in all the time from 1700 to 1900. Practically all the writers of these two hundred years used the material invented for them by a preceding century or more. Whether that is now exhausted is immaterial. The main point is that they used the past and that we seem to be inventing material rather than music. Our Present is a Future's past and we give every sign of being a pioneering age on a scale more colossal than ever before. Our present music is very easy to comprehend if taken from that standpoint. Listen to it as copy or material. That does not mean that there are no permanent composers writing now, but it does mean that the percentage of science-fed composers is without parallel in history. We are so concerned with making colors in a laboratory that we are seldom giving our deep-laid and underlying emotions a chance to function. Effects without generation by the idea deaden the composer to real issues of music and grow old-fashioned in a half generation. Listen to the kitchen thunderstorm in the Pastoral Symphony, the diminished sevenths in the old operas at points where dramatic episodes were in progress; think upon what some recent writer called Berlioz' *Un-Fantastic Symphony*; think upon pages and pages of Saint-Saëns' passages where sensation was the only *raison d'être*; think upon some Liszt effects and what has happened, and you will see that where there is nothing underneath there is nothing left in a short quarter century. This means that an effect is basic when it generates an idea and its form or is the result of growth of the thought. Gregorian chant keep its eternal youth because it is free from an effect for its own sake. It is a sign of great musical health when we find composers studying the music preceding the eighteenth century systems. Strauss' songs will outlive his sheep bleatings and his Death and Transfiguration will be young when we have forgotten his *Domestic Symphony*. An effect is only a condiment, a pungent appetizer and not an idea.

Of course we are fortunate to be free from the mawkish in music. We are lucky to be away from the cult of the Cute. We certainly are interesting and do not possess the unforgivable sin of dullness. But I think we are seldom fundamental. We seem like the painters following Michael Angelo: they copied his big forms but not his soul bigness. Or, like the painter Wierz represented in the Wierz Museum in Brussels, who painted hugeisoties and hideisoties under the thought that contortion was originality. All art of course is artificial, is based on selection by limitation of scheme. And in recognizing this we have touched a great big thought. That in itself redeems us from academical routine and has expanded in unbelievable fashion our means to a huge final art some time.

Of course you know that we are greatly indebted to jazz for the spirit of experimentation, the spirit that every effect must be exploited. Yes, we are greatly indebted to this unformed art with its divisions into jazz, hot and dirt. How I envy the nonchalance of that nomenclature. At least it means as much as our sophisticated talk that was born in a school room. London Punch said: "Jazz, we are told, is dead. Hundreds of thousands are attending its funeral every night." It really is or was a very real thing. It practiced the idea of freedom from thralls imaginary or real. It also practiced the idea of isolated effects pushed to the limit—even the maddening limit. But its crude art has

acted as a stimulus for more nervous and selfconscious writers in the old barricade methods.

Our modern writing, then, perhaps may be summed up in Lion Feuchtwanger's words when he wrote on *Pep*: "Pep can be used in almost every situation, in dealing with people, beasts, autos, officials—moreover, it's a substitute for alcohol, chewing-gum and even for pipe smoking. In short, it's a handy word always, except when dealing with God." That's it! And that gives me the final thought from Carlyle who wrote about books and was quoted not so long ago in the *MUSICAL COURIER* by the editor: "If a book come from the heart it will contrive to reach other hearts; all art and authorcraft are of small amount to that."

Little modern music comes from that pulsing spot. And that's all that can be the matter with it.

Metropolitan Opera Season in Cleveland Arouses Tremendous Enthusiasm

Second Season of Five-year Contract Shows \$13,000 Profit—Total Attendance Reaches 64,797 and Total Receipts \$185,448

CLEVELAND, OHIO.—For the second time Cleveland came through the Metropolitan Opera season in Public Hall with a profit, after packing capacity crowds into the great hall for eight consecutive performances.

The short season opened with *Aida* on Monday night, April 30, with Ponselle, Martinelli and Clausen singing the leading roles. Lawrence Tibbett essayed the role of Amonasro for the first time. Bellezza conducted, and others in the cast were Pinza, D'Angelo, Tedesco and Ryan.

Mignon, on Tuesday night, starred Bori, Talley and Gigli, with Hasselmanns conducting, and with Rothier, Bada, Ananian, Dalossy and D'Angelo in the cast.

Ponselle triumphed in her performance of *Norma* on Wednesday night. A large audience gave her ovation after ovation. The singing of Ponselle, and together with Telva in the duets, marked the most artistic treat of the week. Frederick Jagel, new to Cleveland, sang the role of Pollione satisfactorily, and Egner and Paltrinieri were most capable. Bellezza conducted.

Galli-Curci, scheduled to sing *Rigoletto* on Thursday night, was suffering from an attack of influenza but insisted on going on in spite of it. Gigli was handicapped by the soprano's indisposition but sang splendidly, and De Luca gave his customary flawless impersonation of the Jester. Bellezza was at the baton, and the cast included Bourskaya, Falco, Ananian, Picco, Bada, Reschiglian, Egner and Tomisani.

A double header was offered Friday afternoon, consisting of *Hansel and Gretel*, and *Pagliacci*. In the former, title roles were sung by Queena Mario and Editha Fleischer, with Wakefield, Manski, Flexer, Ryan and Ludikar making up the cast, and Bamboschek conducting. The production was perfect in regard to singing, sets and choral effects, and was greatly enjoyed by the crowds of school children that were brought to see it. Bori and Martinelli sang *Pagliacci*, with Basiola winning laurels for his interpretation of Tonio, and Tedesco and Cehanovsky completing the cast, with Bellezza conducting.

Tannhäuser was the bill Friday night, the annual concession to the Wagnerites. Easton and Kirchhoff sang the lead roles, and Tibbett was perfect as Wolfram, which he sang with capital restraint. Altglass, Gabor, Bloch, Wolfe, Telva and Dalossy handled their roles excellently, and Bamboschek did a fine job at the conductor's stand.

Tales of Hoffman, at the Saturday matinee, offered Bori and Talley a chance to do brilliant work, and was the only opportunity for Tokatyan to sing. It was a glorious production, full of color and verve, admirably sung by every member of the large cast and beautifully conducted by Hasselmanns.

The season ended Saturday night with Ponselle and Martinelli singing *Il Trovatore*, supported by Clausen, Egner, Basiola (Conti di Luna), D'Angelo, Paltrinieri and Gabor, with Bellezza conducting. As usual, the Miserere had to be repeated, and at the close of the opera the large audience seemed reluctant to part with the stars for another year.

In this second season of the five-year contract with the Metropolitan Opera Company, Cleveland came through with a profit of something like \$13,000. While the gross receipts of 1928 fall a few hundred short of last year's, the net profits are greater than last year, due to the fact that the expenses this year were less.

Saturday night's receipts for *Trovatore* were \$29,405—the record for the week. Attendance for this opera was 9,206. Second to this was the performance of *Rigoletto*, with an attendance of 8,971 and a gate of \$27,564. The total attendance for the week in Public Hall was 64,757. Total receipts for the week were \$185,448.

Statements were made by Edward Ziegler, assistant general manager of the Metropolitan, Lincoln G. Dickey, manager of Public Hall, and by the Hon. William R. Hopkins, city manager of Cleveland, all to the effect that Cleveland had surpassed its greatest hopes with its interest in opera this year, and each declared his belief that opera in Cleveland was a fixed institution that would never be abandoned.

E. C.

Jan Smeterlin's Increasing Activities

A busy pianist is Jan Smeterlin, whose successes throughout Europe are steadily increasing; his next season is already well booked. From September 20 to December 1, he will tour Norway, Sweden and Denmark; from there he will go to Holland to remain until December 20. All of January will be occupied in England, Scotland and Ireland, while February will be spent in Germany and Switzerland. A Spanish tour is pending for March, and probably a trip to the Dutch East Indies will take up the late spring.

Concert on the Mall Decoration Day

The yearly Decoration Day concert, given through the courtesy of Walter W. and George W. Naumburg, will be held on the Mall in Central Park on the evening of May 30. The program will be presented by the Kaltenborn Symphony Orchestra, Franz Kaltenborn, conductor.

Toscanini Revives Don Carlos at the Scala

Trantoul and Galeffi the Stars in Very Successful Performance—New Zandonai Opera Scores in Rome—Mascagni Conducts an All-Star Cavalleria—Hungary Sends an Orchestra to Italy—Kreiser Packs the Conservatorio.

MILAN.—Don Carlos, perhaps the most pleasing of Verdi's early operas, has just been revived at the Scala under Toscanini, with great success. Trantoul, one of the Scala's leading tenors, recovered from a recent illness just in time to sing the leading rôle and to prove that he is in better voice than ever.

Carlo Galeffi sang the lines of the Marquis with all his accustomed finesse and vocal excellence, and after the aria in the third act received an ovation. As Philip the Second, Pasero was in good form and well suited to the part. Of the principals Bianca Scacciati was the least satisfactory. There is a coldness about her work that is anything but Latin. Still her tone is good, her technique secure, and her singing musically.

Now that it is again permitted in good Italian society to admire Verdi, the atmosphere in the theater is much clearer and the audience felt free to enjoy all the beauties of the opera which shone forth under the maestro's magic baton.

Turandot has been given several times at the Scala and was the occasion of some very good work on the part of the young lyric soprano, Rosetta Pampanini, in the part of Liu. Her voice was warm and well colored, and she bids fair to become one of the leading present-day sopranos. Scacciati sang the title rôle with admirable taste and precision, and seemed well suited in the Orientalism of the music. For the first three performances Melandri was the tenor, and with the fourth, Kiepara, the much talked of Polish Kalaf, made his Italian debut. The comparison being almost thrust upon us, the preference went to Melandri. Kiepara's voice is beyond all doubt of exceptional quality, but it is not yet schooled enough for a stage such as that of the Scala.

ROME LIKES ZANDONAI'S GIULIANO

It would seem that Zandonai's Giuliano has started on a career of great promise. Beyond its success at the première in Naples a few months ago the undoubted welcome accorded to it at the new Royal Opera in Rome lends substance to the first enthusiastic reports of the critics. The theater was crowded, and public interest ran very high. There was wealth and warmth of applause for the artists, director and composer who was also present. After the prologue there were four recalls and several after each of the succeeding acts.

The only disturbing element was the scenery of the prologue, which, to say the least, was disconcerting. The following scenes, however, were in better taste, and the opera continued to a harmonious conclusion. After the Cuckoo song by the Reginella, Ines Alfani Tellini, the applause was riotous and she had to take a "scena aperta" recall. Her voice is not large, but there is a certainty in her technique, a loveliness of tone, a musicianship, and above all a perfection of diction that are very satisfying. To say that an Italian sings Italian well is no more a paradox than to say that so and so sings good English, though the latter is much more difficult. It is all too frequent to hear atrocious Italian in Italy, but from the lips of this delightful little Tuscan lady every word came as a gem, every syllable as a model of elocution. The singing of the tenor Lo Giudice, in the title part was also of a high standard. He sang particularly well in the duet in the epilogue, and sustained well his difficult and none too grateful vocal line.

MUZIO AND SCHIPA SING TRAVIATA IN ROME

The revival of La Traviata at the Royal Opera was attended with happy results. The fine collection of stars that Marinuzzi has collected about him for the opening season of the new theater places the performances, in one sense, on a plane superior to that of the Scala. Both Muzio and Schipa, better known to American than to Italian audiences were, together with the baritone Stracciari, the recipients of clamorous applause, and with Maestro Marinuzzi had to acknowledge numerous recalls before the public were in any way appeased.

La Sonnambula also had an extraordinary success at the Royal Opera, owing to the admirable singing of Tito Schipa and Toti dal Monte, two artists who have completely ingratiated themselves with the public. The lovely Bellini melodies have not been heard as perfectly sung for a long time, nor were they ever more warmly welcomed than by the immense public which had gathered. Gino Marinuzzi's conducting was one of the great factors in their success.

When Mascagni appeared at the conductor's desk for the performance of Zanetto and Cavalleria Rusticana, the public accorded him a long ovation, and under his guidance the interpretation of the two operas was most happy and successful. The Intermezzo of Cavalleria had to be repeated. Gina Pederzini sang the leading role in the first opera with Ines Tellini as Donna Silvia, the success of Cavalleria, with Claudia Muzio, Lauri-Volpi, Benevenuto, Franci and again Pederzini may easily be imagined. Up to the time of writing there have been no further operas presented, but if the standard already set continues the Opera Reale will become the most important opera house in Italy.

MUSICAL DIPLOMACY

High compliments fly when there is an exchange of art between Hungary and Italy just now, and the recent visit of the Budapest Orchestra to Milan was made the occasion for a little display of mutual admiration. The orchestral program was preceded by the Marcia Reale (Royal March), the Fascist hymn, Giovinezza, and the Hungarian National Anthem. All three were thunderously applauded, and this atmosphere of good comradeship may quite easily be held responsible for a certain looseness that marked the succeeding performance. Wilhelm Komor directed, and opened his program with the Peter Schönnhoffer overture of Weber—a rather dry tack—following it with the first Beethoven symphony which suffered somewhat from an insufficiency of instruments, as also did Strauss' suite, Le Bourgeois Gentilhomme. Zandonai's Medieval Serenade was not the cause of any undue enthusiasm, and left no desire to be heard again. More attractive was Rimsky-Korsakoff's The Bee and Weiner's Humoresque Carnival. Nothing exceptional

in the way of tone or color was evidenced, and at times the intonation was open to question.

KREISLER PACKS 'EM IN

Fritz Kreisler's concert was of course the headline attraction of the concert season, and the fact that he has been awaited here for several years caused an influx to the Conservatorio that was almost historic. It is needless to add to the oft-repeated eulogies of the art of Kreisler. It remains but to chronicle a most memorable evening of which perhaps the finest offerings were the Kreutzer Sonata and Bach's Chaconne.

Marta Linz, who came to us heralded by some Spanish reports, one of which included her in a trinity of violinists, of whom the other two were Kreisler and Huberman, gave a program of very acceptable music, and beyond the fact that she did not appear quite up to the mark in the Kreutzer Sonata, proved herself a player of merit. The only novelty was a concerto by Max Trapp, a work worthy of the notice of all serious violinists. A most enjoyable offering was Sarasate's Andalusian Romance, a typical and interesting Spanish sweetmeat.

CHARLES D'IF.

Milan Gives Toscanini Enthusiastic Reception

New Three-act Opera Completes Compulsory List of Home-grown Novelties—Americans Exploiting Experimental Theater

MILAN.—Milan has lamented the loss of her musical son for a long time, and on his reappearance at La Scala on April 16 he was accorded one of the most rousing ovations the theater has ever seen. The opera performed was the evergreen Falstaff and incidentally one of the happiest interpretations in the repertoire. Mariano Stabile was the protagonist and, as is usual, transported the audience with his wonderful treatment of the Verdi masterpiece. After every act there were repeated calls for both the interpreters and conductor, who, truth to tell, seemed as happy to be home as were the townsfolk to greet him. The Scala boasts good conductors, but there seems to be a certain half-heartedness in the performances when Toscanini is away that not infrequently causes one to leave the theater disappointed.

During the intervening months there have been only repetitions of the old operas, so when young Guido Bianchini's long awaited Thien Hoa (Flower of the Sky) was presented intense interest was aroused. The libretto, by Forzano, is quite interesting and, as one expects from his versatile pen, contains some excellent dialogue. Moreover, it reveals the writer's stage instinct which only a life of theater experience gives. Since Forzano is the producer at the Scala, it is needless to add that the work was given as careful a production as possible. Nevertheless, the weakness of the music was all too apparent. A too prodigal pen, too heavy and extravagant orchestration, lack of inspiration and poverty of ideas do not make for success; and indeed the only true conclusion may be summed up in one word—failure. That there are one or two interesting phrases is not to be denied, but against that there is too strong a reminiscence of Puccini to leave any suggestion of originality.

There was enthusiasm here and there, and everywhere else inert indifference. But the Opera has produced its three obligatory novelties and as it is extremely unlikely that this work will ever again be performed, there is no need of making a surface analysis.

Quite a number of Americans have taken advantage of the new Experimental Theater which, modelled on that of Rome, exists for the purpose of providing a training ground for aspirants to an operatic career. The idea is, usually, to present three or four acts of different operas, so that the greatest possible number of singers can be tried in the course of an evening. The direction is in the most competent of hands, and it is promised the successful debutant that contracts will be forthcoming. But this is reckoning without the host, as it is by no means easy to get a job, and with many good artists kept out of work by the pernicious practice of paying to sing on the part of at least 99 per cent of the students, much of the otherwise accruing good is scattered to the winds.

CHARLES D'IF.

Amsterdam Hears a Fine St. Matthew Passion

Albert Spalding and Myra Mortimer Make Successful Appearances

AMSTERDAM.—Bach's St. Matthew's Passion has been given its yearly performance in the Concertgebouw, under Mengelberg's leadership. It forms the clou of the season in a way, always adding one more leaf to the conductor's crown of laurels. The perfect ensemble of several hundred men, women, and boys, as well as the great orchestra and soloists, made for a performance that awed and touched the audience, who, when it was over, left the hall in silent appreciation.

No less beautiful was the performance of Mahler's Lied von der Erde, given a week later. As Mengelberg is Mahler's most devoted disciple, his conducting of this composer's works seems to have a special force, and there is no hidden phase of beauty which does not have its due. The soloists were Jacques Urlus and Ilona Durigo, both favorites in these roles, and their singing was as beautiful as ever.

SPALDING AND MORTIMER APPEAR

Another interesting program of the past week was that in which Albert Spalding appeared as soloist. He played the eighth concerto of Louis Spohr (Gesangsszene), whose

flowery, romantic phrases received a sparkling, graceful execution. Respighi's Poema Autunnale, also excellently played by Spalding, formed an interesting contrast, and Cherubini's Anacreon overture and Strauss' Tod und Verklärung, which opened and closed the program, once again revealed Mengelberg's versatility.

Myra Mortimer gave us an evening of song with Conrad Bos at the piano. Her voice is incomparably rich and big. In dramatic numbers she is at her best, though she was also happy in pieces of a light and humorous mood, songs such as Phillis Was a Faire Maide (old English), Rat einer Alten, and Klinge, klinge mein Pandero, of Wolf. K. S.

Bournemouth's Seventh Annual Festival a Success

Spanish Guest Conductor Warmly Received—Morales Directs Two Novelties—Holbrooke Saxophone Concerto Heard

BOURNEMOUTH.—The chief Easter attraction at the popular seaside resort of Bournemouth is the annual musical festival given by the municipal orchestra, whose permanent conductor is Sir Dan Godfrey.

Bournemouth has for many years supported the modern British composer, so it was not surprising to find the opening program of this year's festival (the seventh) devoted entirely to modern works, with William Walton's new Sinfonia Concertante, recently played for the first time in New York—as the outstanding item. The piano part was brilliantly played by Gordon Brvan and the work was conducted by the composer. The evening program comprised compositions by Weber, Handel and Debussy, with Dvorák's Now World Symphony as the chief item.

The Chelsea Singers gave a special recital on the following afternoon with a most attractive program while the evening concert was the most interesting of the festival. The outstanding feature of the concert was the visit of the Spanish violinist-conductor, Don Pedro Morales, who conducted two contemporary Spanish works, played here for the first time. They were Evocation, from Castilian Pictures, by Tonoba, and Sinfonia Sevillana, by Turina, two well contrasted pieces.

Both the Castilian and the Andalusian draw on the folk music of their provinces for inspiration, but rhythmically and temperamentally they are very different. The Sinfonia Sevillana is the more ingeniously contrived of the two works; and the last movement proved most exhilarating. It was played with spirit though the doubtful intonation of the harp somewhat marred the performance. Morales, whose conducting was more careful than inspired, was nevertheless given a warm reception at the close.

HOLBROOKE'S HIGH FALUTIN' JAZZ

The other work of interest on the program was Josef Holbrooke's Concerto for saxophone and orchestra (op. 85) played by Walter Lear, a remarkably accomplished performer on the tenor, alto and soprano saxophones, which are used in the three movements. The tenor saxophone tone was rather too penetrating for a satisfactory balance of tone between the solo instrument and orchestra. By far the most successful was the last movement which was nothing more than a piece of high-falutin' jazz!

Ben Davies, the veteran Victorian tenor, complete with white gloves and music in hand, proved a very popular soloist in songs of Handel, Schubert and Schumann, the last sung in execrable translations.

Sir Hamilton Harty was the guest conductor on Saturday afternoon, when Beethoven's fifth symphony, rather hectically rendered, formed the clou of the program. Harty's own Ode to a Nightingale was an interesting quasi-novelty. It is not great enough for the poem but deserves to be heard more often than it is. The solo was sung with considerable insight by Bella Baillie. Under Harty's leadership Bournemouth's orchestra showed a notable improvement. Apart from a slight raggedness in the last movement of the symphony, probably due to lack of rehearsal, the playing was clean and sensitive. A Wagner program on Sunday night wound up the festival.

This festival, probably the last to be held in the old uncomfortable and unsightly Winter Garden, was highly successful and did credit to its instigator and musical director, Sir Dan Godfrey. It is hoped that by next year the new Winter Garden will be ready for this conductor and his orchestra; it will be much worthier their position as leaders among the permanent orchestras of English seaside towns.

J. H.

Many Interesting Concerts in Rome

ROME.—Two outstanding concerts of the season have been the sonata recitals by Carl Flesch and Artur Schnabel at the Santa Cecilia, which received a well-merited success.

Arthur Rubinstein, who appeared at the Augusteo and St. Cecilia, proved himself to be a colossus. His program at St. Cecilia was eclectic and he gave life and color to every piece. The moderns were especially good.

ACTIVITIES AT ROME'S EXPERIMENTAL THEATER

Under the artistic direction of the celebrated Gemma Bellincioni, the International Lyric School and Experimental Theater, gave her pupils a chance to display their talents by producing one act each of Tosca, Favorita, Massenet's Manon, Huguenots (duet, fourth act), Lucrezia Borgia and Don Pasquale at the Teatro Nazionale. Sebastiani conducted with fervor, sustaining the beginners admirably. Many of them promise well, especially Franz Galizia.

Under the auspices of the Academy of St. Cecilia, Dr. Fernando Liuzzi is holding six lectures on musical culture on each consecutive Monday, up to and including June 4. The subjects include liturgical drama, sacred hymnology, and the art of the troubadours.

INTERESTING AMERICAN COMPOSITIONS IN ITALY

A recent afternoon of American music here proved very interesting. A trio in C sharp minor for piano, violin and cello by Robert Sanders, who also played the piano part, was warmly applauded, as was also Alexander Steiner's sonata for piano and violin, in which the American violinist, Hildegarde Donaldson, took part with the composer. A quartet for strings by Walter Helfer was brilliantly played by the Delle Fornaci Quartet.

D. P.

Ilza Niemack Given Rousing Home Coming and Acclaimed as "Iowa's Own"

All of North Central Iowa Unite in Making Concert and Reception a Gala Occasion—The Violinist Is to Be Guest of Honor at Bankers' Convention in Des Moines and Featured as "Iowa's Most Distinguished Daughter"

The Sunday magazine section of the Des Moines Register recently published a full page article about Ilza Niemack, and in it are so many compliments to the art and personality of this gifted young violinist that one is inclined to declare that she is the Marion Talley of Iowa. In the opinion of the reporter for the Register, "Miss Niemack is a remarkable person, and in keeping with the quality of the personality, she has accomplished remarkable things and has been appropriately called Iowa's premier artist. She is a notable in the world of music, a violinist and composer, to whom has come the acclaim of critics throughout the United States and Europe in a manner that can best be described as breath-taking."

When this young artist was three years old, her parents, Dr. and Mrs. Julius Niemack, made the decision that she should become a violinist, and from that time until she was eight, her father and mother directed her musical education. After a year's study with Herbert Butler at the American Conservatory in Chicago, her first concerts were given in that city, Minneapolis and St. Paul, after which she studied for a time with Otto Meyer in Minneapolis. Then she returned to Chicago, where for five or six years she was placed under the guidance of Sametini, after which there were three years of study with Leopold Auer in New York. On all of these journeys, as well as on concert tours, Mrs. Niemack has been the constant companion of her daughter, and, owing to the fact that she is an accompanist, a rare comradeship has sprung up between them. As the Des Moines Register well puts it, "there is the relationship of mother and daughter, the relationship of adviser and student, and the relationship of fellow artists."

It was in 1923 that Miss Niemack made her New York debut, and in the spring of the same year she played abroad. Since that time there have been many tours throughout the country for the young artist, and her success has been such that a movement is now on foot to claim her as "Iowa's Own." "As an impetus to the movement, a rousing homecoming concert and reception was planned for the violinist last month in her home city, Charles City, the events being sponsored by the Rotary Club, Lions Club, Wa-Tan-ye Club, Business Men's Association, P. E. O., American Legion, Woman's Club, St. Charles Club, Cultus Club and City Improvement Association. "Iowa's premier artist acclaimed throughout Europe and America, Ilza Niemack, violinist and composer, pride of Iowa and her home town, Charles City,"

was the information on the letter-heads used in making preparations for the home-coming. All of north central Iowa united in making the concert and reception a gala occasion. Mason City, located thirty miles west of Charles City, through its Chamber of Commerce, asked permission to aid in the home coming, and their Men's Glee Club, backed by a hundred of their leading citizens, went to Charles City, and shared in the celebration and reception. In addition, there also were people from all over Iowa and southern Minnesota, as well as many representatives from the newspapers of the Middle West.

It was apparent that the confidence placed in the violinistic prowess of Miss Niemack were justified, for the day



ILZA NIEMACK

after the concert the critics declared that she displayed such fine art that she was accorded the most tremendous ovation ever given to an artist in Iowa. The Des Moines Register critic stated that "Charles City gave Ilza Niemack the sort of welcome that Georgia loves to give Ty Cobb, that Warsaw extends to Ignace Paderewski when he returns from his wanderings and that Geraldine Farrar's neighbors give her when she returns to her girlhood scenes." Miss Niemack's mother also shared in the enthusiasm, for on this occasion she acted as accompanist.

Dave E. Darrah, who was in charge of the concert and reception, wrote the MUSICAL COURIER that "the imaginations of Iowa folks have been caught by the idea of this Iowa girl climbing the ladder of fame almost alone and unaided. There is no money back of her, nothing but the sac-

rifices of her father and of her mother. There are no rich sponsors, nothing but the love and interest of her home folks, and this feature has done more than anything else to inspire her in her work. In turn, all Iowa wants to help and lend influence. As a proof of this she was invited as the guest of honor to the Eleventh District Rotary Conference at Iowa City on April 24 and 25, where she furnished the main concert, and is to be the guest of honor at the District Bankers' Convention of Lions Clubs, to be held in Des Moines in July, where she will be featured as 'Iowa's most distinguished daughter.' There are many other instances that could be quoted, and which will be completed before the summer is over, whereby the influence of this great Iowa will be thrown squarely behind this young artist."

Thorner to Hold Pacific Coast Master Classes

It will be welcome news to innumerable ambitious young students of singing who live west of the Mississippi, and perhaps even to a few who live east of the Mississippi, to learn that William Thorner has finally been persuaded, after many years of urging, to give a master class this summer on the Pacific Coast. This master class is being organized in Los Angeles by the dean of Pacific Coast concert managers, L. E. Behymer. It will begin on July 16 and continue until August 26.

Students of singing everywhere know William Thorner, whose name has been heralded far and wide by the success of his celebrated pupils, among them some of the greatest celebrities before the public today—Galli-Curci, Rosa Ponselle, Mary Lewis, Anne Roselle, Anna Fittzu, Margaret Silver. Even Al Jolson, who is a good deal in addition to being a singer, has had his training with Mr. Thorner.

Such opportunities as this are not to be taken lightly nor lightly set aside. There are many young singers who may be able to study with Mr. Thorner in Los Angeles during this summer, who would find it impossible to come to him in his New York studio. There are also many teachers of singing who would find it an important asset to know the secret of his success—and no less so to be able to justly claim that they were pupils of William Thorner—who are occupied during the winter months and have only the summer for study. These are the considerations which make summer master classes so invaluable, when opportunities such as this come to students who would otherwise find it impossible to have any such teaching.

Josefn Hartman Vollmer to Assist Schumann-Heink in Master Class

Mme. Schumann-Heink will be assisted in her master class at the Horner-Kansas City Conservatory from June 11 to July 14 by Josefn Hartman Vollmer, well known pianist and coach of New York. Mme. Vollmer has been associated with the famous singer for many years, and included among the singers who coach with her regularly are a number from the Metropolitan Opera. A private teaching schedule has been arranged for her in addition to her work as accompanist for Mme. Schumann-Heink. Her schedule will not be confined to the master class, and her fee has been placed within reach of all.

LAS VEGAS ARTS FESTIVAL

June 15 — NEW MEXICO — Aug. 15



CAMERON McLEAN
BARITONE



MRS. JOHN F. LYONS
GENERAL PROGRAM DIRECTOR



CLARENCE GUSTLIN
PIANIST

CONCERTS—LECTURES OPERA

Master Classes—Little Theatre
Art Exhibits
Indian Ceremonials

Artists and Lecturers:

CHARLES WAKEFIELD CADMAN
CAMERON McLEAN
CLARENCE GUSTLIN
HELEN FOUTS CAHOON
MAYBELLE HOWE MABLE

TSIANINA
GRACE WOOD JESS
ALBERTO SALVI
FELIPE DELGADO
GLADYS ADAMSON DR. J. B. SEARS

JOHN COWPER POWYS
WYTTTER BYNNER
VINCENT GALLI
MAGGIE W. BARRY
DOROTHEA FRYE

Address: ARTS FESTIVAL COMMITTEE

Chamber of Commerce

Las Vegas, New Mex.

UNEQUALLED SUMMER CLIMATE

SCENIC, HISTORIC ENVIRONS

To bring to Broadcasting and to the Concert World even higher standards, the National Broadcasting Company takes pleasure in

Announcing The National Broadcasting and Concert Bureau

and the appointment of

GEORGE ENGLES



as Managing Director

THE National Broadcasting and Concert Bureau will represent, through contractual relations, the famous musicians, singers, speakers, orchestras and others who broadcast and appear in public.

For many years pre-eminent in the field of Concert Management, Mr. Engles has represented the New York Symphony Orchestra and such outstanding artists as Paderewski, Schumann-Heink, Marion Talley, Heifetz, Emilio de Gogorza, Paul Kochanski, Elena Gerhardt, Ignaz Friedman, George Barrere and his Little Symphony Orchestra.

Mr. Engles will create a roster of talent of the highest rank. He will cooperate with existing managing agencies in the concert, lecture and theatrical fields in arranging appearances before the microphone. He will also arrange for personal appearances in concerts, lecture tours and Chautauqua programs. In addition, he will offer the services of the Bureau for the direction of artists not under other managements.

This new Bureau will become, under the leadership of Mr. Engles, the outstanding organization of its kind.

NATIONAL BROADCASTING COMPANY, INC.
NEW YORK CHICAGO WASHINGTON SAN FRANCISCO

Basile Kibalchich, Director of the Russian Symphonic Choir, Believes in the Future of American Choral Organizations

Basile Kibalchich visited the MUSICAL COURIER office recently and had some interesting things to say regarding his work, his ideals, his old home, Russia, and his new home, America. In his new home Mr. Kibalchich has lived for



BASILE KIBALCHICH
director of the Russian Symphony
Choir

five years. He has taken out his first papers and proposes to become an American citizen. During those five years he has kept with him the celebrated Russian Symphonic Choir of which he is the director. During the summer months Mr. Kibalchich maintains quarters for his choir at Stony Point on the Hudson and there they live and rehearse, preparing programs for future tours.

The choir, as can be seen by the accompanying photograph, is of ideal dimensions. With such a body it is possible not only from a material point of view to travel north, south, east, and west, visiting the smallest communities, but it is possible also to attain a perfection

of musical interpretation that would probably be difficult if not impossible, to attain and maintain with a much larger body of singers.

Mr. Kibalchich comes from the Ukraine district of Russia, which is, as the interviewer understood it, adjacent to Poland and stretches out toward the south and west. Into this part of Russia the culture of the west penetrated at an earlier date than that which saw its acceptance in the Russia that most of us know better by name, the Russia of St. Petersburg and Moscow. For that reason, says Mr. Kibalchich, the truly national elements of Russian music have been less well preserved in the Ukraine than in other parts of that great and extraordinary country.

The composers of Russia, says Mr. Kibalchich, have not

all of them been deeply impressed or influenced by nationalism. Tchaikowsky, Rubin, Rachmaninoff, Medtner and others, if they were Russian were so in spite of themselves. This was particularly the case in the matter of Tchaikowsky, whose musical idiom is largely influenced by the idioms of the west, but whose character was that of a Russian.

The Russian character, says Kibalchich, is one of extremes—Where there is gaiety it is momentary, excessive, wild and uncontrolled; where there is depression it is so profound as to border on utter despair. These elements are notably found in the music of Tchaikowsky—perhaps more so than in the music of any other Russian, although other Russian composers have been more consciously national, have used folk idioms more persistently, than ever did Tchaikowsky.

There were, for instance, Glinka, Balakireff, Moussorgsky, Borodin, Rimsky-Korsakoff and many others who have made Russian nationalism known to the world with more or less force and impressiveness.

"But," says Mr. Kibalchich, "it is not necessarily nationalism that makes for good musical creation, and it is not for us to say that because these composers were national their work is any better than those who were less so. Nor was the music of any one of these writers invariably based upon national idioms."

As to the programs of the Russian Symphonic Choir, Mr. Kibalchich says that they are not limited in any way in the selection of music for public performance. Whatever is suitable for a choir of this sort and size is used if it appears worthy. Madrigals of all sorts are included in the programs, which are constantly being enlarged. It appears that Mr. Kibalchich is a great believer and supporter of youth. In speaking of it one feels that he would like to spell it with a capital Y, and it is not only that he is young himself, but he gives the impression of having a passionate faith in the things that youth is going to create for the world, is creating today, and has created in the past. He says that he is sure that choir singing, choral singing, with small or large bodies of singers, progress in this country rapidly as soon as the conductors are born, bred and trained, capable musically and inspirationally to take charge of the organization and conduct of such units. Mr. Kibalchich's optimism is infectious. He sees no reason why every community large and small, in America should not have its choral organization with its own skilled conductor, bringing music to the people, encouraging

the people to make music for themselves, not depending, as we do so largely today in America, upon imported professionals.

In line with this Mr. Kibalchich is teaching conducting as it applies to such a choir as he has. He believes that conductors once trained will be so desirous of finding employment that they will go out into the highways and byways and organize choirs or choruses, and that by this means and by this means alone music may ever expect to become musically self-sustaining.

This is, of course, entirely in accord with what is a well known fact in American music life. It has happened over and over again in cities large and small in this country that there has been no concerted singing or playing until some



THE RUSSIAN SYMPHONIC CHOIR

ambitious pioneer organizer has taken the task in hand. It is very rare that such things are organized by the people who have the means to support them. It is almost invariably the musician who does the spade work and places himself at the head of the organization. Naturally, as Mr. Kibalchich points out, men who undertake such things should be not only experienced and thoroughly trained, but young, ambitious, energetic, and, not least of all, magnetic.

As the choirs spring up and increase in number, Mr. Kibalchich believes that competitions, state, district and national, will crystallize the interest in them and that ultimately we will have such great song competition festivals in this country as have never been known in the world before. It is a beautiful dream and one that every musician will hope to have realized.

"SUPREME IN RECITAL"

PRESS COMMENTS

New York City

"Madame Alsen's singing gave great pleasure to her audience. Her art in song delivery was admirable. Her use of tone color was good, and she imparted vitality and breadth of genuine sentiment to all her work."

—W. J. Henderson, *New York Sun*.

"Elsa Alsen has a real dramatic soprano voice,—a voice of uncommon natural beauty,—a golden voice, produced with delightful freedom. It was a pleasure to hear her in recital because of the voice itself, and of her artistic sincerity and earnestness."

—Pitts Sanborn, *New York Telegram*.

"Madame Alsen is fine in pure song, her personality is delightful,—its charm is composed of intimacy and graciousness, and it is quite effortless. Her voice is a voice of great beauty, of extraordinary range and expressiveness."

—Edward Cushing, *Brooklyn Eagle*.



**ELSA
ALSEN**

Prima Donna Soprano

Exclusive Management

HAENSEL & JONES

113 West 57th Street

New York

SPECIMEN PROGRAM

I.

Vinto e l'amor.....Haendel
Lascia ch'io pianga.....Haendel
Caro mio ben.....Giordani

II.

MignonHugo Wolf
SommerliedJoseph Marx
Frieden.....Hans Pfitzner
Von ewiger Liebe.....Johannes Brahms

III.

Quelle SouffranceLenormand
L'Angelus.....Breton Folk Song
Sublimation.....Victor Saar
Homing.....Teresa del Riego

IV.

ZigeunerliederDvorák

BALDWIN PIANO

COLUMBIA RECORDS

these telegrams tell the tale—

of just two of the many successes enjoyed by
Allen McQuhae this season—



PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE

CLASS OF SERVICE
This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable sign above or preceding the address.

WESTERN UNION *KB*

NEWCOMB CARLTON, PRESIDENT
J. C. WILLEVER, FIRST VICE-PRESIDENT

SIGNS
DL = Day Letter
NM = Night Message
NL = Night Letter
LCO = Deferred Cable
CLT = Cable Letter
WLT = Week-End Letter

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at
BA149 36 4 EXTRA NL=BANGOR ME 1
WOLFSOHN MUSICAL BUREAU=
FISK BLDG WEST 57 ST AND BROADWAY NEWYORK NY=
WONDERFUL OVATION AND SUCCESS FOR MCQUHAE TONIGHT AT
MAINE FESTIVAL DELIGHTED WITH HIS VERSATIBILITY AND
VOICE IT HAS BEEN A GREAT PLEASURE AND HONOR TO HAVE HIM
OUR VOCAL ARTIST THIS YEAR=1
A. W. SPRAGUE FESTIVAL CONDUCTOR BANGOR MAINE. NY=

1228 MAY 2 AM 4 38

CLASS OF SERVICE
This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable sign above or preceding the address.

NEWCOMB CARLTON, PRESIDENT

Received at
WC105 43 NL 4 EXTRA=WASHINGTON
WOLFSON MUSICALE BUREAU 250 WEST 51
JOHN ADAMS=
ALLAN MCQUAHAE CAPTIVATED LARGEST BANQUET AUDIENCE IN
WASHINGTON TONIGHT DURING CONVENTION US CHAMBER OF
COMMERCE AT WHICH SECRETARY HOOVER GUEST OF HONOR HIS
GLORIOUS VOICE GRACIOUSNESS AND HIS UNUSUAL ARTISTRY MADE
OUR MEETING MEMORABLE IN ANNUAL TRADE ASSOCIATION
GATHERINGS=
MARGARET HAYDEN RORKE AMERICAN TRADE ASSOCIATION
EXECUTIVES.
THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

Foreign News in Brief

ENGLAND CELEBRATES DAME ETHEL SMYTH'S BIRTHDAY

LONDON.—Dame Ethel Smyth's compositions will be played all over England this year, for she not only just celebrated her seventieth birthday but also the fiftieth anniversary of her musical activities (in 1878 her first violin sonata was performed in Leipzig). Among the numerous performances which her various works will have, six will be given of her Solemn Mass, alone, which will be broadcasted through the British Isles. M. S.

VIENNA VOLKSOPER IN DIRECTORIAL CRISIS

VIENNA.—Hermann Frischler, who assumed the director's post of the Volksoper here two years ago and succeeded in turning the then bankrupt house into a thriving theater on a coöperative basis, has resigned from his post owing to internal conflict. Dr. Weirich, for several years past a conductor of the Volksoper, is his probable successor. P. B.

LEVADÉ'S OPERA TO HAVE PARIS PREMIÈRE

PARIS.—Charles Levadé's opera, *La Peau de Chagrin*, has been accepted for production next season at the Opéra Comique. S. J.

PARIS TO HAVE OFFICIAL SCHUBERT CELEBRATION

PARIS.—On November 19, the date of Schubert's death, an official commemoration will take place in the great amphitheater of the Sorbonne. It is being organized by the Franco-Austrian Association. S. J.

NORENA AT PARIS OPERA

PARIS.—Mme. Eide Norena, of the Chicago Civic Opera Company, is back in Paris, where she has been engaged to sing at the Opéra from May until November. The roles, as far as they have been announced, include *Rigoletto*, *Le Coq d'Or* and *Roméo et Juliette*. N. D. B.

HALLIE STILES TO SING IN PÉLÉAS ET MÉLIANDE

PARIS.—Hallie Stiles, American soprano, engaged at the Opéra Comique for the last two years, has been paying a short visit to the United States. On her return to Paris in May she will sing in *Manon* and make her first appearance in *Péléas et Mélisande*. N. D. B.

NEW OPERAS IN GERMANY

BERLIN.—The Crefeld Opera has recently produced two new works, *Des Pudels Kern*, by Gustav Kneip, and *The Curl*, by Roderich von Mojsisovics, an Austrian composer. Stettin has heard the premiere of *The Corsican Law*, a one-act opera by Walter von Simon. Dimitri Sostakowitsch, whose symphony Bruno Walter recently performed here with signal success, has completed his first opera, *The Nose*, after Gogol's novel of that title. R. P.

HERRIOT TURNS MUSICAL BIOGRAPHER

PARIS.—The French Minister for Public Instruction, Herriot, is writing a book on Beethoven. He delivered a lecture on the romantic musicians not long ago in the Town Hall of the eighteenth district of Paris. S. J.

SCHERCHEN'S NEW POST

BERLIN.—Hermann Scherchen, distinguished conductor and advocate of ultra-modern music, has been appointed commander-in-chief of the musical forces of Königsberg.

as successor to Dr. Ernst Kunwald, well known in America for his activity in Cincinnati. Scherchen will also control the music department of the wireless broadcasting station of Königsberg. There is no doubt but that this energetic and powerful artist will stir up the rather stagnant provincial atmosphere and that he will create a new center of music in the extreme northeastern corner of Germany. R. P.

ANOTHER KANSAS CITY SONGSTRESS

BERLIN.—Another singer destined to help put Kansas City on the musical map is nineteen-year-old Marwilda Lavo. In Leipzig, where she recently made her debut, she has been hailed as the American nightingale. In a program containing pieces by Handel, Mendelssohn, Brahm, Wolf, Debussy and old Italian composers, she displayed a voice so clear, agile and reliable that her hearers were enthusiastic. R. P.

SANTA CECILIA ACQUIRES 38,038 LIBRETTI

ROME.—The Italian Minister of Public Instruction has brought the famous collection of libretti of the Portuguese Carvalhaes and presented it to the library of Santa Cecilia. There are no less than 38,038 opera books in this collection, the earliest of which dates from the year 1539. Another interesting collection containing 2000, is owned by Dr. Ulderico Rolandi, of Rome, the well-known musicologist and collector. Among his possessions are the first edition of Rossini's *Barber of Seville*, the first edition of Boito's *Me-fistofele* and a libretto of Don Pasquale with manuscript modifications made by the censor. D. P.

GEORGE ANTHEIL WRITES FIRST AMERICAN JAZZ OPERA

COLOGNE.—George Antheil, who spent a short time in Cologne, completed a three-act jazz opera there, called *Glare*. He also wrote the libretto, which is based on New York life of today. This work, which was begun before Krenek's *Jonny Spielt Auf* appeared, is supposed to bring genuine American jazz into opera for the first time. E. T.

HINDEMITH'S LATEST CONCERTO HAS RIOTOUS SUCCESS

COLOGNE.—Paul Hindemith was the chief soloist at the last concert of The Cologne Society for New Music, which was devoted to his own music. The novelty of the program was the first public performance of his new concerto for viola d'amore, accompanied by eight wind instruments, three cellos and two double basses. This work shows an extraordinary technical mastery and an intensity of expression and concentration that are unusual even for this gifted composer. He was hailed at the close with a seemingly endless ovation. E. T.

PADEREWSKI HONORED IN POLAND

WARSAW.—This year marks the fiftieth anniversary of Ignace Paderewski's artistic activities. His brilliant graduation from the Warsaw Conservatory took place in 1878 and the occasion will be marked this year by the performance, throughout Poland, of the artist's compositions. M. G.

PETRI TAKES MASTER CLASS IN CRACOW

WARSAW.—Egon Petri, celebrated German pianist, has accepted a master class for piano at the Cracow Conservatory. M. G.

THAT GUEST CONDUCTOR HABIT

BERLIN.—The "guest conductor system," now enjoying growing vogue with America's symphonic bodies, is beginning to become the style in Germany as well. At Duisburg, where Scheinplig has resigned, the entire cycle of twelve concerts will be directed by as many guest conductors, and

the newly founded Breslau Orchestra will adopt the same system. Other cities are to follow suit. R. P.

NEW POLISH OPERA HAS SUCCESSFUL PREMIÈRE

WARSAW.—A new Polish opera, *The Vengeance of Jon-tek*, by Wallek-Walewski, has just had a very successful premiere at the Grand Theater in Lwow. The story of the opera plays among the brigands of the mountains and effectively contrasts the lives of these brigands with those of the aristocracy. This contrast is well carried out in the music, in which the composer makes free use of folk tunes. The work was given an excellent performance. M. G.

WEINGARTNER AROUSES ENTHUSIASM IN MONTE CARLO

MONTE CARLO.—Felix Weingartner conducted a magnificent concert of classical and modern music here with the Casino Orchestra in the Opera House before a capacity audience. A symphonic poem of Liszt, Beethoven's Fifth Symphony, the first Monte Carlo performance of Debussy's *Le Martyre de Saint Sebastien*, Weingartner's own *Lustige Ouverture* and Smetana's *Vltava* made up the program. Weingartner's success was triumphal. S. J.

GRAZ TO HAVE OPERA AGAIN

GRAZ (AUSTRIA).—The municipality of Graz, the largest Austrian city after Vienna, has just decided to resume its season of grand opera suspended three years ago for economic reasons. The operatic season will begin next fall. P.

Myra Reed in Three New York Recitals

During the period from January, 1927, to February, 1928, Myra Reed, pianist, gave three recitals in New York, the first on January 26, 1927, at Aeolian Hall, the second on March 6, 1927, in the same hall, and the third on February 8, 1928, in Town Hall, and that she acquitted herself in a musicianly manner is evident from the manner in which the critics registered her success. "Myra Reed, a comely young pianist," said Noel Straus in the *New York Evening World*, following her third recital, "disclosed a brilliant technique, accurate and clean to the slightest detail. Her interpretations were imbued with more than ordinary rhythmic grace and charm. For musicianship and finish of style, her display of pianism placed her well to the forefront of this season's com-



MYRA REED

petitors in the local concert field." Grena Bennett observed in the American that "Miss Reed is an interesting musician whose pianistic skill was agreeably illustrated in Town Hall. She convinced her hearers of her versatility in style and her broad command of tonal and dramatic effects." The *New York Times* found that she had qualities of light touch, deft scale and distinction of melody and that she showed sound ideas and technical competence in so great a work as the Beethoven Sonata, op. 109. The *Herald Tribune* referred to Miss Reed as an able pianist, one with digital precision, and mechanical perfection. To quote the *New York Sun*, "Miss Reed was competent, her fingers were agile."

Among the other cities in which critics have paid tribute to Miss Reed recently are Philadelphia, Cincinnati, Birmingham and Wilmington. The *Philadelphia Evening Ledger* critic declared that she played with great brilliancy and excellent musicianship. The *Cincinnati Times-Star* noted that among several difficult compositions which distinguished Miss Reed's program was the Liszt B minor sonata, and that her style being brilliant and fluent, she played it with immense effect. The *Birmingham News* gave it as its opinion that her style is light and airy as well as dramatic. According to the *Wilmington Evening*, "the assisting artist with the Philadelphia Choral Art Society in Wilmington was Myra Reed, who played in brilliant fashion and with interpretative feeling."

Mme. Morill Pupils in Recital

Laura E. Morill gave a program with several of her pupils on April 22 in Chickering Hall. Florence Gauggel, contralto, an artist pupil, sang in German, French and Italian with a voice of unusual beauty and range, affording much pleasure. Anna Helmke, another artist-pupil, possesses a high, clear soprano of lovely quality. She has made great progress since last heard, having gained in poise and artistry. Rosalind Rose, with a lovely mezzo, is making fine headway toward the artistic. She shows character and individual qualities and gain in every way. Helen Brown has developed a beautiful quality as well as power and dramatic interpretation. Theadora Marks is a comparatively new pupil, singing daintily and with lovely tones; she shows splendid promise for the future. The efficient accompanist was Helene Whitaker.

Shortly prior to this concert Mrs. Morill gave a musicale in Boston at which time, Miss Gauggel went on to that city to sing and was thoroughly appreciated and admired. Robert Sherwood is going steadily ahead, his voice becoming more established and taking on a lyric quality and beautiful high tones. Charlotte Phaneve, who sang for the first time, has a voice of sweetness and did good work for a first appearance.

PRO ARTE STRING QUARTET

BOGUE-LABERGE CONCERT MGT. INC.
150 WEST 42 STREET - NEW YORK

MASON & HAMLIN IS THE
OFFICIAL PIANO FOR THE PRO ARTE



"A manly voice, unforced, and of appealing quality."

—New York Times.

Frederick Gunster.
TENOR

Management: RICHARD COPLEY, 10 East 43rd St., New York City

FOREMOST VOCAL AND OPERATIC MASTER

Teacher and Coach of Many

Distinguished Artists

Appointments for Individual Vocal Lessons,
Coaching in Operatic Repertoire, and
Preparation of Concert Pro-
grams, Can Be Made by
Mail or Telephone.

PAPALARDO

Conductor of opera in
Italy, Russia, South America,
and twice on tour in the United
States. Maestro Papalardo is one of
the few masters who can see a pupil all the way
through from fundamental tone production to the
peak of an outstanding artistic career.

New York Studios

Telephone: Trufalgar 3087

50 West 67th Street, New York City
Steinway Hall, 109 West 57th Street

Steinway Piano Used Exclusively



COMING
EVENTS



Claude Harris photo

JOHN GOSS

NEW YORK TIMES

JOHN GOSS, BARITONE,
DELIGHTS AUDIENCE

Gives with Fine Artistry Examples of Folk Music and
Sea Chanteys

John Goss, a young English baritone who has just completed a tour of American colleges and universities with Arthur Whiting, made his first New York appearance last night at the Edyth Totten Theatre. The singer has made extensive researches in the fields of English folk music and sea chanteys, several interesting examples of which were included on his list. A goodly number of art songs, English, French and German, gave variety to an artistically arranged program, and permitted the display of the unusual talents, vocal and interpretative, which this artist possesses.

A voice of good natural quality, was used with fine artistry in giving color and dramatic significance to text and music. An opening group of sixteenth century English airs of Richard Edwardes, Tobias Hume, William Linley, Haydn and Purcell had delightful suavity, archaic charm and fine-spun tone, notably the exquisite settings of Shakespeare's "Orpheus With His Lute" and "She Never Told Her Love." In effective contrast were Hume's "Tobacco" and Purcell's "I'll Sail Upon the Dog Star," which Mr. Goss delivered with robust virility and engaging humor.

A sombre note of tragedy marked the singer's eloquent interpretation of two songs in the German group, Schubert's "Todtengräbers Heimweh" and Loewe's "Herr Oluf." Of these Mr. Goss made music-dramas in miniature, but without exaggeration or sacrifice of the melodic line.

The same impeccable taste and clarity of diction displayed in the English and German songs were also happily revealed in Borodine's "Clair Jardin" and Debussy's "L'Ombre des Arbres." The rustic exuberance and gusto of Granados's "El Majo Discreto" captivated the audience, as did the Irish and Appalachian folk songs and sea chanteys that concluded the program. In response to enthusiastic applause the singer added several encores.

For terms and dates address

MANAGEMENT
ERNEST BRIGGS, Inc.

1400 BROADWAY

NEW YORK

JANUARY TO JUNE 1929

JOHN GOSS

IN RECITAL AND JOHN GOSS WITH THE
LONDON SINGERS

N. Y. RECITAL AN UNUSUAL
TRIUMPH—HARVARD, YALE,
PRINCETON AND OTHER DATES
EQUALLY SUCCESSFUL. SEND FOR
PRESS ENDORSEMENTS

THE EVENING WORLD

JOHN GOSS

Vocalism delightful alike for niceties of style and all-pervading poetry was offered at the Edyth Totten Theatre last night by John Goss, English baritone, who made his local debut in a program of lyrics that in itself manifested cultural attainments and erudition. Mr. Goss, who returns to this city next season as director and soloist of the London Singers, has through wide research become a recognized authority on sea chanteys and folk music, and it was natural that he should include examples of these on his list.

Even more indicative of the young artist's intellectual temper were the novel selections incorporated in his opening group. These included "Caleno Custure Me," a sixteenth century English melody arranged by S. Taylor Harris; "When May Is in His Prime," by the Elizabethan composer, Richard Edwardes; "Tobacco," by Tobias Hume, an army officer of the days of James I.; and "Orpheus With His Lute," an effusion of William Linley, brother-in-law of the playwright, Sheridan, and brother of the famous "Maid of Bath." Ballads by Loewe, Borodine's "Clair Jardin," "El Majo Discreto" of Granados and songs by Peter Warlock were among the other provocative numbers on this exceptional bill.

Mr. Goss made known a voice of sweet quality, which he employed with skill and understanding. His interpretations proved him adept in many strongly contrasted realms of song and unfailingly disclosed deep and sure insight. He could follow up a lusty troling of the Hume excerpt with a reading of Linley's lovely lyric noteworthy for exquisiteness of pianissimo effects. And in Loewe's "Herr Oluf" he accomplished one of the finest bits of dramatic singing heard in recital this season. In this ballad he touched hands with the great in his realm.

NOEL STRAUS.



RECENT TENDENCIES IN COMPETITION FESTIVALS

An Address Made at the Music Supervisors' National Conference by Anton H. Embs

Director Department of Music, Oak Park and River Forest High Schools, Oak Park, Ill.

(In this address Mr. Embs speaks from his own wide experience, and declares himself in favor of school festivals rather than of school competitions or contests. He says that children enjoy and take as much interest in festivals as in contests; perform, where there is little or no competitive spirit, more at their ease, and take a more direct interest in music where the "sporty" spirit is absent.—The Editor.)

WE might well begin this brief discussion with the statement that the Competitive Festival in School Music is itself a recent tendency. Yesterday we called it a Contest and conducted it precisely as a district athletic meet would be conducted, the sole apparent object being to select a champion; today we have changed the uncompromising title to one less rugged and have added certain features that give both dignity and a decided cultural aspect to the event without robbing it of the stimulating influence of the contest. By this development we have converted what was formerly more or less a method of settling school rivalries into a definitely constructive project and have thereby introduced another powerful agency into the motivation of school music.

Neither the contest nor the festival idea is new in the realm of music. In foreign lands, notably Wales and Germany, the National Music Festival is a part of the musical history of those countries. However, these festivals are primarily for adults. The idea as applied to public schools, particularly high schools, is comparatively new and originated in the United States. When the first high school music contest was held, whenever that may have been, the purpose, no doubt, was the same as that of today—to stimulate interest in the several branches of musical activity. That the promoters of the idea, in seeking means of awakening this interest, should have adopted the methods of the athletic department was but natural inasmuch as an appeal to the sporting instincts of the average boy and girl of high school age is the surest known expedient to arouse enthusiasm and to get action. That the participants themselves should have recognized in the movement only another opportunity to humble their rivals was likewise but natural since the word "contest" means but one thing to these literal-minded young people. That first experiment undoubtedly accomplished its purpose, for the movement has grown to such proportions that it is national in scope. But, fortunately for the welfare of school music, the Contest was not allowed to retain its purely sporting character. The more alert and broad-minded among music educators quickly recognized the possibilities in the new idea and these have gradually reshaped its policies to conform to the high ideals of school music of today. The evolution of the Festival plan from the primitive Contest of yesterday is therefore deserving of consideration as the most important recent tendency in connection with musical competition.

Although it still retains the competitive feature, the general character of the institution has undergone such radical changes that it now bears more the aspect of a real Music Festival with the Festival spirit predominant and with the interest centered in Music itself. The contest lends zest to the occasion for those who want it but it does not necessarily rank first in importance since the Festival plan includes many other features of equal interest. There are the concerts by the massed bands, orchestras and choruses. The pleasure and satisfaction derived from participation in these great events cannot be realized until one has had the experience. As a stimulus to the interest of any high school student, it ranks on a par with the contest. Any student who has once participated does not need urging to do his best in order to win the privilege of repeating the experience. Indeed, the chances are very much in favor of his telling you, should you ask him, that such a thrill surpassed even the thrill of being one of a winning group in the contests. And why should not this be so? He is thoroughly relaxed and can therefore enjoy the performance, experiencing none of the anxiety which he felt in the contest lest he endanger, by some nervous slip, the chances of his team to win. On the other hand, he is none the less careful since his neighbor is, in a sense, his competitor. Relieved of the business of helping to win, he is free to indulge his aesthetic cravings to the fullest extent without a care or worry. As a consequence, he, the individual, receives an immeasurably greater benefit in every way. The imposing size of the groups, the splendid tone volume and the general atmosphere accompanying performance on a grand scale make a strong appeal to the youthful mind and must be regarded as important factors in the development process.

The modern Festival plan also includes concerts by well

known artists. Of course such a feature is apt to be found only in connection with the greater festivals such as are conducted by the State or group of States, but, since we are discussing the plan and not local instances, it must be included as one of the important tendencies. Many of the participants in such Festivals come from very small communities where the opportunity to hear celebrities in the world of music seldom if ever presents itself. Conceive then what such an opportunity means to these young people! It amounts to nothing less than a revelation and constitutes an event which will be long a cherished memory.

In connection with the competitive branch of the Festival idea, there is a development which has elevated this feature from a mere "battle of the strong" to a real educational function. In the early stages of the movement, the judges delivered their decisions, in mathematical terms, and departed without more ado on their several ways. Unless stopped before reaching the door by some of the more interested directors, who wished to know the shortcomings of their groups, no attempt at constructive criticism was made.

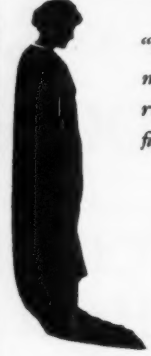
of 2500 men (so the program read) and the symphony orchestra. Never before nor since has this humble worshiper at the shrine of Music heard such glorious harmony as emanated from the throats of those singers! He thrilled from crown to toe and back again! The concluding number of the program, the Pilgrim's Chorus from Tannhäuser, left him actually weak and trembling but most thoroughly satisfied. The enthusiasm of the audience was almost as noteworthy as the singing from the platform. Music was the thing and nothing else mattered. The competitions for the male singing societies, held during the convention, aroused but faint interest as compared to the interest manifested in the great concerts.

From the impressions received during that week so long ago, the speaker has arrived at this conclusion—that the participants in that event had progressed to the point where their love for Music transcended all other considerations and was sufficiently strong to bring them from great distances to hear and to take part in the rendition of great music without the incentive of a contest to make the trip worth while. Tradition alone seemed responsible for its retention in the general plan but it had apparently outlived its usefulness. Who can say but that, in time, the School Music Festival will develop interest to such a degree that love for the thing itself will be all sufficient? Is not that the end toward which we are striving?

You have just heard the account of what is probably the largest School Music Festival in the U. S., referring, of course, to the New England Festival where the importance of competition to stimulate interest seems to have been minimized. There is another annual Festival which the speaker would like to describe briefly before closing. It does not compare in extent with the New England event yet, because of the fact that competition as such has been entirely eliminated from this Festival, it is deserving of mention. Two years ago, the musical directors of ten township high schools in the suburbs of Chicago met and perfected plans for a May Festival of two days. It was agreed that there would be no contests. The afternoon program was to consist of ten numbers, one by each school in the association. Each director was allowed his choice of band, orchestra, glee club or chorus, cooperation in the matter of balancing the program being the only request. The evening program was to feature the massed bands, orchestras, glee clubs and choruses of the ten schools. The two programs were to be given first in one of the northern suburbs and on the second day in one of the western communities. If there was any doubt as to the success of the venture, it was dispelled after the first concert. The absence of any specified contest apparently had no effect on the enthusiasm of the students who participated. The pleasure of playing and singing together seemingly fulfilled all desires. The Festival spirit was in the air and every one of the seven hundred who took part felt its presence and reacted accordingly. Nevertheless the spirit of competition, though not recognized as such, was not entirely absent. Each ensemble that took its place on the stage during the afternoon program was watched with as keen an interest as though a championship were at stake and the members realized that fact. Pride of achievement as well as school pride was sufficient to put them on their mettle and it is safe to assume that the lure of a prize could have spurred them to no greater effort.

While the afternoon program afforded much satisfaction to all concerned, a greater pleasure was realized at the evening concert. It could not be doubted that the performers were thoroughly enjoying their own performance; one had but to look and listen. It was a very happy crowd of boys and girls that left the auditorium after the concert for they took with them the memory of an occasion unmarred by any disappointments and a broader and finer conception of Music than was theirs before that experience. The next year's Festival was no less satisfactory from all standpoints and there is every reason to anticipate the same for the 1928 event.

If the preceding statements, which are the result of an investigation of several of the larger festivals in this country, may be accepted as indicating the general trend of such movements, then we may conclude that the outlook for the future of this worthy institution is most hopeful. Whether the festival of the future be cooperative or competitive is a matter for conjecture and may not be foretold at this time. That the tendencies are such as make for the advancement of School Music is "sufficient unto the day." After all, if the present high standards are maintained, does it greatly matter?



"Her charm and unaffected manner brought immediate response from the well filled hall."

The New York Evening Mail said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

Management: HAENSEL & JONES
Steinway Hall, 113 West 57th St., New York
Mason & Hamlin Piano Used Aeolian-Vocalion Records

The modern plan calls for a round-table discussion of the contest at which the judges preside and offer such helpful advice and criticism as might be expedient. By such a practice the event is transformed into a most practical kind of institute, one that is far more valuable than the majority of institutes which teachers are required to attend. Assuming that the judges are competent, the value of such a procedure cannot be overestimated. It is a case of "to see ourself as others see us" and who cannot profit by such experience? Unquestionably this is one of the outstanding developments of the Competitive Festival and all such events, regardless of size, should include the practice.

There may be other developments than the ones enumerated in the foregoing but these have appealed to the speaker as most significant. He is, perhaps, somewhat prejudiced in favor of the Festival without the competitive feature—Music for Music's sake—but there is much to be said in favor of the contest if conducted along constructive lines and in connection with those other features that give it cultural value. Perhaps this prejudice was conceived at an event which he attended in Louisville, Ky., some years prior to the outbreak of the World War. The memory of that occasion will never fade! The North American Saengerbund, composed of German-American singing societies, held its biennial Saengerfest in that city sometime in midsummer. The year and date are forgotten but never the event! Some thousands of German-Americans, following the tradition of their native land, gathered in the Southern metropolis for a week's revel on Music, and the programs which followed were a revelation to at least one member of that immense conclave. One program, in particular, stands out vividly in the speaker's memory. It was a brilliant, sweltering afternoon and the Armory, where the concerts were given, was packed to the doors. Across the north end of the building stood the immense platform upon which were seated the great chorus

THE CORNISH SCHOOL SUMMER SESSION

For Teachers and Students of the Allied Theatre Arts

Announces as Guest Teachers

ELLEN VAN VOLKENBURG Dramatic Art

Famous American
Classical Dancer

LADA

The Art of the Dance

Assisted by the Regular Faculty

Six Weeks Only—July 18 to August 28

Courses include Acting, Play Rehearsal and Producing, Stage Design, Fencing, Phonetics, Dalcroze Eurythmics, Classic, Character and Plastic Dancing.

Write for Catalog

THE CORNISH SCHOOL

DRAMA—MUSIC—DANCE

Roy at Harvard

Seattle, Washington



Ellen Van Volkenburg
(Mrs. Maurice Browne)
Now Producing "The Unknown Warrior" in London



LADA
Has danced in all the principal cities of Europe and America



THE BINGHAMTON SYMPHONY SOCIETY, FRANCIS FRANK, DIRECTOR

Binghamton Orchestra in Final Concert

The Binghamton Symphony Orchestra scored a success on April 15 in the final concert of its second season, at which time enthusiasm was expressed for the improvement made by the orchestra, the personnel of which is made up almost entirely of local musicians. Included on the program was Romance by Francis Frank, the conductor and founder of the orchestra, a work which proved colorful and one with highly original themes supplemented by excellent craftsmanship both as to composition and orchestration. Beatrice Caruso, artist-pupil of Ethel Newcomb, was so well received

as soloist in the Saint-Saëns C minor concerto for piano and orchestra, that it was necessary to give several encores. Her playing revealed an understanding of the score, excellent ensemble, a beautiful tone and delightful nuances. It is particularly gratifying to the supporters of the orchestra and members that the Society finishes the season without a deficit. A membership canvas will take place during Music Week and will be conducted by J. Kennard Johnson, manager of the local Chamber of Commerce. The directors announce an ambitious program for the season 1928-29, when the concerts again will be conducted by Mr. Frank.

Bell-Ranske Lectures on Breath and Food

In her illustrated lecture given in the Guild Hall, New York, Mme. Bell-Ranske, director of the National Voice Forum, spoke at length on two real needs of life, Breathing and Feeding. She maintained that all the children under her care, cured of their various ailments through a consistent development of voice culture, had not only paid the strictest attention to correct breathing, but also to correct feeding. She insisted that more than half the troubles with our children were caused by denatured foods which had lost their nourishing values.

The children who illustrated perfect tone, and who sang with musical phrasing, surprising for their ages, showed

Jane French (violin), and George Lowinger (viola), in an extremely interesting program consisting of pieces by Beethoven, Franck, and Schumann. Dora Miller sang five songs by Mana-Zucca with the composer herself at the piano. A. F. W.

Ellen Kinsman Mann to Conduct Summer Class

Ellen Kinsman Mann will conduct her annual summer class during June, July, and part of August, in her Chicago studio in the Fine Arts Building. She is receiving many applications from all parts of the United States and anticipates an unusually large class this year.

There will be a number of informal recitals, or musical teas, for the summer students of Mrs. Mann, at which there will be some distinguished guests. The informal and delightful atmosphere of the Mann studio lends itself to many pleasant contacts for summer students.

During the week of the Supervisors' Conference in Chicago, Mrs. Mann had a number of teachers taking daily lessons with her. Among them were Lorraine Baer of Farmington, Ill., and Mrs. Gladys Snowden Wilson, formerly well known as soprano in a ladies' quartet which toured the country from coast to coast for several years.

Katherine March Strain, contralto, of Mrs. Mann's professional class, has been engaged as member of the quartet of the Temple B'nai Joshua; she is also a member of the First Methodist Church Quartet, under Arthur Dunham. Two members of Mrs. Mann's class in Grand Rapids, Mich., filled engagements recently. Mrs. Henry J. Palmer, soprano, and Mrs. Frank Montelius, contralto, gave a program of duets for the local chapter of the D. A. R., and Mrs. Montelius had a fine success in a program for the Grand Rapids Art Association.

Leonard and Hopkins Busy Teaching

Florence Leonard and Louise Hopkins report interesting activities in the Main Line School of Music, Ardmore, Pa., and also among their private pupils. They state that the enrollment of the school increases each month and that, in addition to the monthly musicales, the school has had a series of teas with music, at which members of the faculty and friends and pupils of the school have provided enjoyable programs. At the tea of March 20, Anne Prichard, a pupil of Miss Hopkins; Frederick Cook, violinist, and Adolph Vogel, cellist, played the Beethoven trio, No. 4 and the scherzo from the brilliant trio by Arensky. Miss Prichard appeared in November as soloist with the Main Line Orchestra, playing the Spanish Rhapsody by Liszt-Busoni and a group of solos. Her playing was marked by brilliancy and rhythmic charm.

Christine Haskell, a pupil of Florence Leonard, appeared in Sewickley, Pa., in January, with the Hart House Quartet in the Dohnanyi quintet No. 1.

The teachers who are studying with Miss Leonard and Miss Hopkins are enthusiastic over the results of their private teaching. They report that parents and pupils are so pleased with these methods of study that the classes are large and are still growing. One teacher who opened her studio in a new locality last September had twenty-six pupils by Christmas time. Another who has taught under Miss Leonard for two years has thirty private pupils besides those at the school and other suburbs and has had to engage an assistant.

Miss Leonard has frequent requests for talks to teachers and students and addresses at the Women's Clubs.

Aino Ahté Feted in Paris

A farewell party was given to Mme. Aino Ahté, noted soprano of the Metropolitan, Covent Garden and other leading opera houses, by Mr. Irving Scherke in his Paris studio. Madame Ahté sang a group of Finnish songs, in which she was heard recently at the Sorbonne University with tremendous success. Mme. Ahté is leaving Paris for her home in Helsingfors, where she will remain until this autumn.

Among those present were Mlle. Carlson, accompanist and pupil of Mme. Ahté, M. Henri Etlin, the well known pianist, Mr. William Gwin, baritone, who gave a concert recently in Paris, Baron Alex. von Goertz, the composer of Estrelitta, M. Manuel de Ponce, and his wife, who is a singer. Mr. Arthur Shattuck managed to come between his numerous engagements; Mr. Edmund Kennedy, M. Max de Vautibault, the composer, and Mr. Marvine Maazel, the pianist, who has given a number of recitals in Paris, and Miss Natalie de Bogory were also seen. N. DE B.



F. H. BENNETT,

founder and proprietor of Wheatstworth Products

not only perfect control of breathing, but physical balance and nerve; it was evident that these youngsters were well taken care of both in feeding and in voice training. The subject interested the writer, and Mme. Belle-Ranske's remarks on unadulterated food were surely convincing. Her visit to the Wheatstworth factory showed amazing things; for instance, no human hand touches anything, crushing, mixing, baking and packing, all being done by machinery. It is equally important that food should be pure, and served in sanitary packages, and Mme. Belle-Ranske considers the matter so important that she will write on the subject. R.

Volpe Conducts Miami Symphony

MIAMI, FLA.—The series of concerts given this season by the University of Miami Symphony Orchestra, Arnold Volpe conductor, has been the high light in musical productions of this city. Capacity houses attest to the popularity of this organization and its conductor. The seventh appearance was given in the new Miami High School, April 29, and a splendid program was presented.

Elise Grazia, teacher of voice in the Conservatory of the University of Miami, presented her artist-pupils in a recital April 14 in the University Auditorium. A program of arias and songs delighted a large audience.

The Aeolian Chorus, Bertha Foster director, gave an evening musicale and reception at the Venetian Pool, Coral Gables, to 2,000 of their friends. Undine was presented and solo parts were taken by Rachel Jane Hamilton and Frederick Hufsmith. Night, by Saint-Saëns, was rendered with Celeste Moon as soloist. The chorus has given three concerts this season, and one engagement of two nights at the Olympic Theater. This is a chorus of forty women's voices and includes some of the outstanding musicians of the city. Mrs. E. J. Hall acts as accompanist.

The Chamber Music Society of the University of Miami gave its fifth and last subscription concert on April 19. The University Artist Trio, Arnold Volpe (violin), Walter Grossman (cello), and Hannah Spiro Asher (piano) were assisted by Dora Miller (soprano), Mana-Zucca (piano),

"She Has Everything
That Makes For Success."

—Chicago American.



Underwood & Underwood photo

FRANCES HALL

New York

"Frances Hall revealed herself as a pianist of talents quite out of the ordinary. She plays with dramatic fervor and intensity. . . . She has excellent technical equipment and her playing is not only clean, well-balanced and tidy, but that of one who has a grasp of musical structure and a true and sensitive feeling for the rhetoric of musical phrasing."—American.

"She showed she could play on a large canvas as well as on a smaller one. . . . It was playing of the more vital sort and the audience enjoyed the artist with 'something to say' on the piano."—Times.

"Her musical gifts are of uncommon artistic value. . . . About the entire performance hung the assurance of a carefully gained, if early, maturity."—Sun.

Chicago

"One felt her genuine and very personal talent and power."—American.

"Frances Hall, a pianist who plays ardently and well, who can fill Chopin with the substance of his own spirit."—Journal.

Toledo

"This gifted young woman brings from her instrument great beauty of tone and unmistakable style. . . . Her playing is deft, clean-cut and in places delicate as perfume. Hauntingly provocative of the mood of the master. . . . The young artist prefaced the program with brief but illuminating comment of composer and composition."—Times.

"One gift she holds in unusual degree is an ability to knit and merge and balance the registers of pianoforte tone until bass and treble sing with rare unity. . . . Playing which was at once dainty and imbued with glints of unsuspected strength."—Blade.

Erie

"For an hour and a half Frances Hall held a large audience entranced by playing which had everything to commend and nothing to condemn."—Daily Times.

AVAILABLE FOR RECITALS
SEASON 1928-29

For further information address
FRANCES HALL

357 West 84 St. New York

DAISY JEAN: VIOLONCELLIST, SOPRANO, HARPIST

An artist on two instruments, cello and harp, the possessor of a highly cultivated soprano voice, youth and a most attractive personality, Miss Daisy Jean has just returned from California, where she made fifteen successful appearances in the triple capacity of cellist, singer and harpist. Before leaving for Europe, where, among her scheduled engagements, she will appear in a three-fold recital in Paris, and her annual concert at her alma mater, the National Conservatory of Brussels, Miss Jean enlivened the gloom of a rainy day by dropping in for a chat and an au revoir at the offices of the *MUSICAL COURIER*.

Miss Jean hails from Havre, but also owes a fifty per cent. allegiance to Scotland, the birthplace of her mother. She claims New York as her permanent domicile. She first took up the study of the harp at the Antwerp Conservatory, later entering and graduating from the Brussels Conservatory in harp and cello. She made a successful debut in New York as a cellist in 1921, and a few years later entrusted the development of her high soprano voice to Bessie Bowie of this city. With the placement and cultivation of her voice completed Miss Jean was a finished singer, since, being a highly cultured musician, she did not have to wrestle with the problems of interpretation and musical aesthetics which confront the average student of song.

"Everybody loves the cello and the harp," said Miss Jean. "The cello is so much like the human voice, and the harp is so elegant and aristocratic, they all say, and yet it seems only a singer, a violinist, or a pianist can draw, and hold the interest of, a big audience throughout a recital. Well, I was now a singer, ready to 'go on,' but I did not intend to desert my old loves, so I determined to do what I don't think has been done before (if that does not sound immodest), namely to give '3 in 1' concerts, as it were. Variety is what the general public wants, and you know that, except in the case of artists with towering reputations, most recitals are given in the hope of obtaining good press notices which may be useful in procuring engagements. My programs are about like this: First I play some standard cello work, then I sing a classical group, accompanying myself on the harp. Then back to the cello, with a selection of short pieces. Next I do some French lyrics and Italian songs of a popular character, with harp, and I end with a concerted number for voice, harp and piano—for instance, Alice Barnett's 'The Drums of the Sea,' with which I have had much success.

"In the beginning I had to overcome considerable skepticism on the part of public and managers; naturally they did not think one person could do three things and do them all well. One can practice only a certain number of hours a day, and it did not seem possible that anybody could be a real artist three ways. But you see, I had made a serious study of the harp and had appeared as a soloist long before I had thought of becoming a singer; so that now when I accompany myself I do not have to preoccupy myself with the handling of the instrument and can give all my attention to the demands of the song. As for the cello, well, (with an engaging smile) you have read what the papers said about that here and in Europe. Mr. L. E. Behymer of Los Angeles had difficulty in booking me in California, because of this skepticism, but after my fifteen concerts there last winter he gave me a much bigger contract for next season—twenty-five dates so far.

"Speaking of Mr. Behymer, I must say he is a wonderful manager and a real friend to the artists he has under his care. The King of Belgium has made him a Knight of the Order of the Crown, for his services in behalf of Belgian music and musicians. In Los Angeles Mr. Behymer took me to the Breakfast Club, which meets at eight in the morn-

ing. Mr. Otto H. Kahn of New York was the guest of honor on the particular morning I speak of. I played the cello, had a fine breakfast and a lovely time—but what interested me especially was the presence of Jack Dempsey. Glowing health and strength always attract anyone, and besides Mr. Dempsey is so refined and affable that it seems almost impossible that he could have had the heart to knock out so many poor fellows who were merely trying to make an honest living by the gentle art of pugilism. It was a great morning for me, and I hope Mr. Behymer will take me to the club again next winter. While I am on the subject of managers—my general manager is Jean Wiswell, of the Fisk Building, in New York. You know, although I do a lot of travelling, I make my home in New York; it is here I spend my leisure time and do my practicing. Miss

reward. And let me tell you that an American success means much to an artist in Europe nowadays."

These and many other interesting observations on music and things in general purled from the mobile lips of a young woman whose travels, alert mind and powers of observation qualify her as one who knows much about many things and many people. What she omitted to tell her listener was, among other things, that after she had toured the United States and Canada for the Belgian Relief, under the auspices of the Belgian Ambassador, she was decorated by King Albert with Les Palmes en Or de L'Ordre de la Couronne (the golden palms of the order of the crown), and the Belgian people presented her with a fine old Italian cello. During that and her subsequent tours of the United States this "attractive young woman with a virile personality" as she has been called by the press, has appeared in practically every larger American city with unvarying success. Also, she did not mention that she has been cello soloist in Europe with leading orchestras under Artur Nikisch and other noted conductors. Walter Damrosch wrote of her, "Daisy Jean is a violoncellist of exceptional talent and achievement." Immediately after graduating from the National Conservatory of Brussels with highest honors in cello and harp, the young lady was called to court, where she was active for several years as soloist and in chamber music.

What the European and American press think of Miss Jean in her triple capacity of cellist, singer and harpist will appear from a few brief excerpts from reviews of her concerts:

From *La Neptune*, Antwerp, Oct. 3, 1926: "She had drawn a veritable mob of distinguished listeners, which from the first number literally feted her. Her talent as a 'cellist is great. This instrument has no secrets for her, and she obtains with ease all the most beautiful and sure effects, making her 'cello sing with power and pathos. Mlle. Jean also performed as a singer at the harp, and she confirmed with her audience how perfect and complete a musician she was."

From the opinion of the *New York Herald Tribune*, Feb. 3, 1927: "At Steinway Hall one artist was doing the work of three, and doing it with graceful ease and stimulating ardor. This was Daisy Jean who showed serious and well grounded musicianship in all three of her mediums as 'cellist, harpist and lyric soprano."

Superlative praise from the *Chicago Herald and Examiner*, Feb. 14, 1927: "Daisy Jean, Belgian cellist, soprano and harpist, who appeared yesterday afternoon in the Playhouse is an astonishingly gifted woman. She has one of the most attractive and expressive voices of the present, one that suggests Mary Garden's lovely lower voice, but in all registers. Furthermore she sings with such eloquent diction and with such complete command of all interpretative resources. Her 'cello playing is admirable."

So much of a similar tenor has been written about this exceptional young artist that considerations of space forbid anything like a reproduction in full—nor is that the object of these lines. The *MUSICAL COURIER* is merely recounting a visit and the substance of an interesting chat with a young lady, who personally and artistically possesses extraordinary charm, and who need have no fears of the "skepticism" of audiences (as she puts it) as to her ability to acquit herself as a genuine artist in her three chosen fields. To see and hear Daisy Jean on the concert stage is a pleasure; to meet her personally and listen to her views, given with earnestness and vivaciousness in perfect English tinged with ever so slight a French accent, is indeed a privilege to an overworked journalist on an otherwise gloomy, rainy day.



DAISY JEAN

Wiswell is a remarkable woman—wonderfully clever in practical matters, and as I am about as bad a business woman as can be imagined I leave myself entirely in her hands. I owe much to her wise judgment.

"My plans for next season? Well, I expect to return to New York about the end of September. After putting in some eight hours of practice a day until the beginning of the musical season, I shall give a recital here, and fill engagements in the East. I go to California in February, where my engagements will keep me the rest of the season. Much as I love Europe, I do love to play to the American public. They are sincere and cordial to artists—no formality, no autocratic elegance beneath which they cloak their real thoughts and feelings, if you know what I mean. If they like you they make you feel it unmistakably. Artists who think they must 'play to the gallery' to make a success in America make a great mistake. Just do your artistic best here, and if that best is very good you'll get your

EDITH HARCUM, Pianist—MASTER CLASSES THE HARCUM SCHOOL
Bryn Mawr, Pa.

RAISA

Management:

R. E. JOHNSTON

1451 Broadway

New York

BALDWIN PIANO

BRUNSWICK RECORDS

RIMINI

LEVITZKI

PIANIST

Season 1927-1928 in Europe

In America from January 1929

Concert Management: **DANIEL MAYER, Inc.**

1516-17 Steinway Hall, 113 West 57th Street, New York
Steinway Piano Ampico Recordings Columbia Records



GRACEY

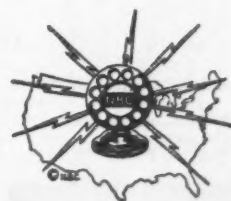
BARITONE

Exclusive Direction:

WALTER ANDERSON, Inc.

5 Columbus Circle, New York

*Inevitably
a Star*



"Our Own"
KATHLEEN STEWART
Pianist

"Last night as one of Atwater Kent's star performers Kathleen Stewart stood in her own right as an artist of signal ability, playing with a brilliance of technique not to be ignored."—*N. Y. Sun*, April 23, 1928.

"We feel safe in announcing Kathleen Stewart has arrived. She plays with a touch and an expression which explains her great popularity in all parts of the country."—*N. Y. Telegram*.

"I want to add my word of praise to Kathleen Stewart, whose piano recital as a feature of last week's Atwater Kent Hour was very beautiful indeed."—*N. Y. World*, April 28, 1928.

Concert direction

George Engles, Managing Director

NATIONAL BROADCASTING AND CONCERT BUREAU

of the

NATIONAL BROADCASTING COMPANY, INC.

711 Fifth Avenue, New York, N. Y.

HARRY BARNHART AND THE COMMUNITY CHORUS OF THE ORANGES

The Organization, Now in Its Twelfth Season, to Give Samson and Delilah on May 24

The Community Chorus Movement of The Oranges was launched in 1917 by Mrs. F. Westervelt Tooker. Mrs. Tooker, a resident of this district of Northern New Jersey, and interested in its musical and artistic development, conceived the idea that Harry Barnhart, noted for his work with the development of community choruses, might bring his ideas, ideals and experience to bear on the Oranges and arouse interest in choral singing.



Supplett photo

HARRY BARNHART

That was the beginning, and twelve consecutive years of labor and love have elapsed since the plan was inaugurated. During all that time every season has seen thirty-five weekly meetings with an average attendance of five hundred, and Mr. Barnhart has developed a very finely trained choral group which represents community life and spirit in music.

Harry Barnhart is a man of vision. Many years ago, when he lived in Los Angeles, he proved himself to be a practical dreamer with a personality that made it possible for him to realize his dreams where a man no less musical but with personality of a different sort would have failed. In Los Angeles, Barnhart organized and conducted a huge choral body and gave numerous concerts with it;—and this was in a field where the experiment had been tried on many occasions but had invariably failed.

Yet with his far western life Barnhart was not satisfied. He dreamed larger dreams, of larger fields, and in the midst

Messiah, The Holy City, Bach Chorales, Gounod's Gallia, Mendelssohn's Elijah, Clokey's He Is Risen, Tannhäuser, as well as many short choral numbers are heard. Through song used in this way the dormant emotions of thousands of people have been awakened and stirred and directed into channels of creative beauty.

This month the work chosen for performance is the opera, Samson and Delilah, by Saint-Saens. It will be given in costume with well known soloists, orchestra and ballet. The soloists are (Delilah) Lydia Van Gilder, a Chicago girl who has had operatic experience not only in her home city but in Europe as well; (Samson) Louis Dornay, a dramatic tenor with experience in opera and concert, whose latest success was as Samson at Covent Garden; (The High Priest) Frederick Baer, who has sung the role many times at festivals throughout America; (Abimelech) Fred Patton, of the Metropolitan. Mr. Barnhart, of course, will conduct, and it is fitting here to speak also of the valuable work done by Maleva Harvey, pianist and organist, who has been accompanist for the Orange Community Chorus for six years and holds a position as organist at the West End Presbyterian Church.

That a community of suburban character like Orange is able to develop such a chorus as this, capable of giving a performance of such difficulty, is an achievement worthy of note, and matter for congratulation. Something big, vital and real has grown out of the people themselves, guided by their capable, enthusiastic and inspiring leaders. Harry Barnhart has proved conclusively that every community can develop its own community chorus. There are proportionally as many serious singing people in one community as another. It all centers about two fundamental essentials: quality of ideals and the power of leadership.

In Orange two enthusiastic and gifted people got together with a common ideal and purpose. One of these is Mrs. F. W. Tooker, who started the movement and has been the one president of the Community Chorus of the Oranges; the other is Harry Barnhart. Mrs. Tooker is a power and a leader in her community, not only with the choral organization, but with many other important organizations as well. Harry Barnhart is a man who has gone straight after what he has wanted—who has followed his vision, who has seen the bright rainbow on the distant horizon, and has turned his face persistently towards it. And, in the end, he has found it in beauty, the beauty he has given the masses who have

He, himself, believes that genius is hard work and that the mastery of technic is power. That is because he does not know his own power.

When we talk of technic we think of school learning. But school learning does not give what Harry Barnhart has. What he has is the inborn leadership of men, and women—of crowds. What he has is a large humanity, a depth of feeling, of sympathy, that makes every man his friend. That is not technic. Technic lies quite outside of it, and without it is as useless as if it never existed. What use is the technic of the musical leader if he has nobody to lead? What use is the technic of the choral or orchestra leader if he fails to inspire his forces to bring out the emotion of the music—if he fails to comprehend, to feel, himself, the emotion of the music?

None! Technic is a dead thing without the thing with which Harry Barnhart is so richly endowed—soul. In days gone by this leader was a successful singer, a teacher with every hour full and a waiting list. For his ideal he gave up those things with their material lure and set to work to make the world sing. He has been richly rewarded by his own success. He has stood before vast crowds of people whose voices he has released in song by the power of his force of leadership and his belief in himself and his mission. He has broken down the tradition that the only possible form of community singing was rough and ready shouting of artless and antique favorites.

There was a great wave of such singing during the war, and Barnhart was in the very vanguard of those who had charge of it. When the war was over he realized that the song leaders he had trained must either take up the ordinary routine of music or seek other employment. But that was not his idea. The many, the majority, stepped out of the service and turned to other things. Barnhart continued with the work and strove to lift it to a new artistic level. He is largely responsible for the great wave of singing that today is sweeping over the country.

Way back in 1912 Barnhart was collaborating with Arthur Farwell and other nationally known musicians in this song movement. Later came Claude Bragdon and the late W. K. Brice, leaders with statesmanship and culture as well as enthusiasm. A great work was started when the war broke; then beauty was destroyed, and all that was thought of was courage, discipline and morale.

The cycle has been completed. The physical equipments of life have been reconstructed. We are pressing on. The movement is quickening, taking on a definite pulsation, a rhythm, a purpose, a goal—behold, a song! The life of a nation sings its chants of action; hymns its prayers, anthem upon anthem, fugue and canon, choir and chorus. Paeans, people, a song! It was what Walt Whitman, poet and prophet, visioned when he shouted, "I hear America go singing to her destiny!"

America will go singing to her destiny when America has song leaders who are also skilled and trained musicians—like Harry Barnhart. Song leaders who are willing to sacrifice the easy and direct way of the solo artist and highly paid teacher. America must have leaders, leaders who are willing to carry the burden of great masses of singers, who must be inspired week after week, month after month, year after year. Orange has Harry Barnhart—and Mrs. Tooker, who has taught the people to appreciate their good fortune in having him. A great chorus has been made from units which, taken separately, are just ordinary people, just ordinary Americans. Any town or city in America can accomplish the same with a skilled leader.

Orange started its Community Chorus Movement and carries it on without an organized system of subsidy. Barnhart, inspired with the vision, asked the people to sing. As they sang from week to week in well directed rehearsals, the way was gradually opened to the necessary amounts of money to cover current expenses. Once when Barnhart was asked how he financed the movement he used the following simile: "We have more respect for the squirrel that gathers its acorns from the tops of the great oaks than we have for the one that waddles along the path in the park begging peanuts from the passersby. This squirrel soon becomes so fat that he couldn't run up a sapling." He means to imply by this that by the quality of the work a chorus performs in its community, in proportion the community rises to the financial needs of the chorus. Also, Mrs. Tooker and others interested in the movement do their

(Continued on page 35)



© Bachrach

MRS. F. WESTERVELT TOOKER



© Strauss-Peyton

LOUIS DORNAY



Morrison photo

LYDIA VAN GILDER

of his success moved east to take up his work here. It was in Rochester that he got the idea of Community Singing as opposed to Choral Singing in the more limited sense of the word. In Rochester, in 1914, Barnhart developed the Community Chorus idea so rapidly that at one time he had eight choruses in the city and surrounding towns meeting weekly under his direction, and it was then a thrilling novelty to hear large groups of people in the parks or in public halls singing familiar songs for the mere joy of singing. These choral groups were brought together for a community festival, forming a great combined chorus of over twelve hundred singers, and giving Mendelssohn's Hymn of Praise, Haydn's Creation and Rossini's Stabat Mater, as well as adding to their trained ranks by including untrained masses in immense community sings.

At that time Claude Bragdon lived in Rochester. It was not long before he became interested in Barnhart and the singing movement and was inspired to the idea of "Song and Light" out of which grew the "Song and Light Festivals" given twice in the Rochester Parks, once in the Army Camp in Syracuse, in Delaware Park in Buffalo, a number of times in Central Park in New York, and in other communities. It was this movement and its success that led Barnhart to make New York his headquarters. But he was rarely here, giving innumerable community "sings" in every part of the country, bringing thousands of people together to be inspired by the comparatively small body of trained singers that he always kept at his command to give the sings a basis and foundation, like a huge vocal organ to be played upon by Barnhart's inspired baton, and to lead the mass through the songs.

From these early efforts to the present development of the Orange movement is a long step. Today, in the Oranges, the community idea still prevails. There are still "sings" in the broad sense of the word, but the choral body has been crystallized in its artistic training until it has become a chorus of the first order. Every season there are four or five formal concerts at which such works as The Creation,

cared and known nothing about it, who had lived their lives without it, until Harry Barnhart brought it to them through the community chorus idea.

Harry Barnhart has a genius for organization, not in the cold sense of what is called efficiency, but with that higher efficiency that leads crowds, inspires them. He has slaved mightily in the attainment of his ends; slaved generously, unselfishly; has paid the price, has learned infinite patience.



FRED PATTON



MALEVA HARVEY



White photo

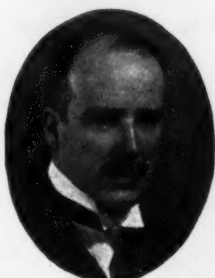
FREDERICK BAER

MICHIGAN STATE INSTITUTE of MUSIC and ALLIED ARTS

Offering
Exceptional Opportunities
for
Advanced Study



LEWIS RICHARDS
Harpsichordist
Director and Head of Piano Department



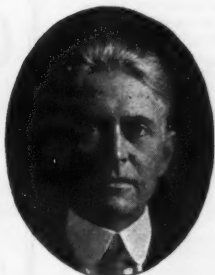
LOUIS GRAVEURE
Tenor
Head of Voice Department



MICHAEL PRESS
Violinist and Conductor
Head of Violin Department



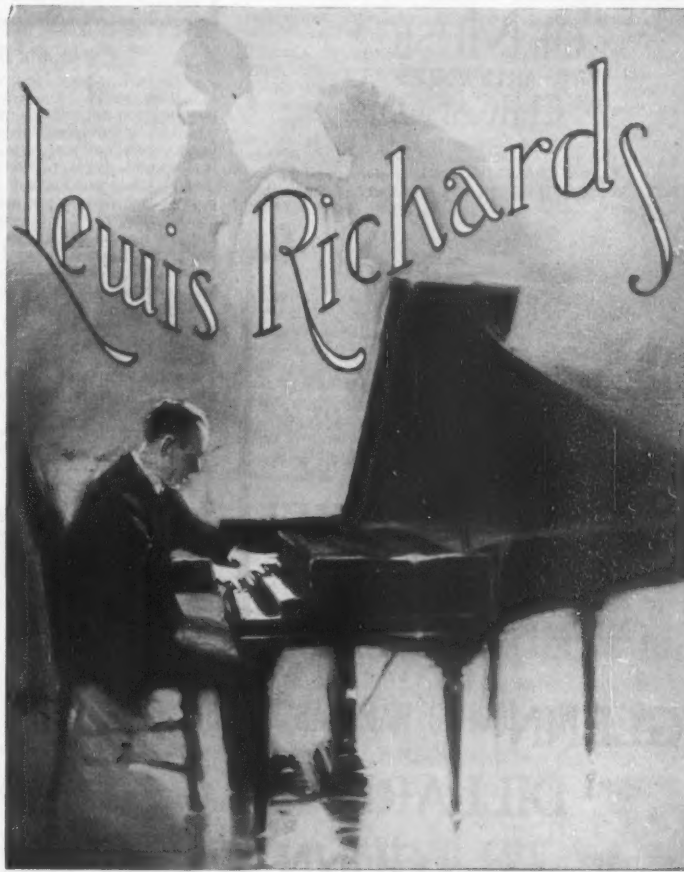
PHILIPP ABASS
Cellist
Head of Cello Department



ARTHUR FARWELL
Composer and Writer
Head of Theory Department

For complete information
and catalogue address:

MUSIC DEPARTMENT
MICHIGAN STATE COLLEGE
EAST LANSING, MICH.



Announcing

THAT Lewis Richards, now internationally recognized America's foremost harpsichordist, will be available for concert engagements in the United States during the season 1928-1929, bookings for which are now being made by Concert Management Arthur Judson, Philadelphia and New York.

Here

"Lewis Richards interested a large audience in a scholarly recital of music for harpsichord. His program was more simply and sincerely presented by the young American than is sometimes done by revivers of antique art, who emphasize the antiquity at the expense of the art that has thus endured."—*New York Times*.

"Another proof of the growing vogue of the harpsichord was given yesterday afternoon when Lewis Richards illustrated his skill on that classic instrument. The quaint charm of tender and gracious melodies, presented as the composer intended, was evidently enjoyed by a large and representative audience."—*New York American*.

"Mr. Richards is a facile and dexterous performer upon the instrument of ye olden days, a period of which he apparently feels the spirit and successfully interprets."—*New York Evening World*.

and Abroad

"He revealed musical finish and poetical feeling and demonstrated that he is possessed of a compelling temperament."—*Berlin Tageblatt*.

"Here is a harpsichordist to whose silvery tones one listens with the greatest enjoyment."—*Rotterdamse Courant*.

"Lewis Richards is a thorough musician, an artist of taste, a virtuoso, whose virtuosity is not pre-eminent in his work."—*Brussels La Guide Musicale*.

THE GUNN SCHOOL OF MUSIC FINE ARTS BUILDING CHICAGO

GLENN DILLARD GUNN, President
PERCY RECTOR STEPHENS, Chairman Board of Directors

Announcing the most comprehensive
NORMAL COURSE
For **PIANO TEACHERS**
offered to the public
in America.

Modern Methods under

**GLENN
DILLARD
GUNN**

whom the late James Gibbon Huneker described as "*a master pedagogue of Chicago.*"

The whole field of teaching from child to artist covered in sixty hours of intensive training with Glenn Dillard Gunn and the famous Specialist in the training of Children, Cleo Munden Hiner.

During the past season in Chicago Mr. Gunn has been represented by artist students in the concerts of the Chicago Symphony Orchestra, Frederick Stock, conductor; the Woman's Symphony Orchestra, Ethel Leginska, conductor; the People's Symphony Orchestra, P. Marinus Paulsen, conductor; the recital series of Bertha Ott, Inc.

PRIVATE LESSONS
"HOW-TO-STUDY" CLASSES

Summer Bulletin on Request

Jenne Berhenke, Registrar

Gunn School of Music
Fine Arts Building
Chicago, Ill.

New York Concerts

Earle and Stanley Hummel

Earle and Stanley Hummel, violinist and pianist, appeared in a joint recital at the Town Hall on May 7. Earle opened the program with the concerto in B minor by D'Ambrosio which immediately established him as a violinist of merit. He has an excellent tone, a solid technical equipment and later, in Paganini, displayed the virtuosity demanded by that composer. His second group opened with Glazounow's Grand Adagio, which was given with a fine broad stroke and sustained tone. The following number, Hartmann's arrangement of Korsakoff's Flight of the Bumble Bee, was a realistic imitation of the subject of the composition. The piece had to be repeated for the genuine pleasure of the audience. The violinist's other offerings included Juon, Porpora, Boulanger, Beethoven and Achron.

Stanley Hummel opened with Mendelssohn and followed with Chopin; he soon showed that he is destined for a bright career. Here is a pianist of assurance and zest, of a scintillating dexterity and a positive personality and poise that proclaim a master of the situation; to these qualities are added musicianly feeling and knowledge. It was a relief to hear Chopin played without mawkish sentimentality of which it does not seem the young pianist could be guilty.

In numbers by Medtner, Liszt, Gabrilowitsch and Strauss-Schutz-Evler, and as accompanist for his brother Stanley gave further proof of his pianistic and musicianly qualities. The difficult Schutz-Evler Blue Danube transcription was a brilliant technical achievement.

Rosé String Quartet

The second and final concert by the Rosé String Quartet of Vienna at Steinway Hall drew more chamber music followers to Steinway Hall than that diminutive auditorium could hold. As a result many listeners were given impromptu seats in the foyer. As before, Professor Rosé and his associate professors confined themselves to the classics, this time presenting a Mozart Quartet in D minor, Beethoven's E flat, op. 74, and the Haydn Quartet in B flat, op. 76, all works well calculated to demonstrate the best qualities of the learned visitors. Dignity of conception, perfect unity of ensemble, easy technical command and volume of tone all were again in evidence. A concert at the Field Museum in Chicago on May 14 ended the brief American visit of the distinguished four.

Burnerdene Mason

At Town Hall, May 9, Burnerdene Mason, contralto, an artist-pupil of Wilson Lamb of East Orange, gave her annual New York recital before an appreciative audience. Her program demanded versatility and familiarity with various style, at the same time giving the singer ample opportunity to demonstrate her purely vocal art. She revealed a voice of depth and rich quality, which she used with skill and intelligence throughout. Interpretative ability and musical understanding were apparent in all the numbers, and the diction was exceptionally good. Miss Mason received an abundance of well-deserved applause, which made imperative several encores. The consensus of opinion was a delightful hour of music. Cora Wynn Alexander provided excellent accompaniments for the singer. The proceeds of the recital were donated to the West 135 Street Branch of the Y. M. C. A.

Gigli, Edythe Browning, Dora Rose

The annual gala concert given under the auspices of the Italian weekly "La Follia" was held at Carnegie Hall on May 9. The featured artist of the evening was Gigli, whose two numbers brought interminable applause and many encores. The great tenor was in capital voice and in singing mood, giving, before he finished arias from L'Africana, Martha, Rigoletto, Pagliacci, and others. He was accompanied in fine style by Vito Carnevali, whose appearance with Gigli is always an assurance of excellent support for the artist. Featured on the program also was Edythe Browning, soprano, who appeared in two groups of English songs by Rummel, Densmore, and songs by Bachelet and Mozart. Miss Browning displayed to advantage a voice of excellent timbre and a fine sense of drama. She was given a cordial reception. Owing to the sudden indisposition of Curtiss Grove, baritone, a last-minute shift in the program brought the appearance of Dora Rose, soprano, who sang two groups of Russian songs, including the Pique Dame, of Tchaikowsky, and Gretchaninoff's Over the Steppes. Miss Rose's contribution was one of the charming spots of the evening. She appeared in a vivid costume of old Russia. Her voice is one of remarkable purity and freshness, and her appearance throughout was vital and arresting. Other artists on the program were Sabina Borgia, pianist, and Pasquale San-nino, violinist.

Paul de Marky

Paul de Marky, Hungarian pianist, gave the second of a couple of concerts with Mattie Paley, disciple of Isadora Duncan, assisted by two of her pupils, at her Carnegie Hall Studios on May 12. This was a repeat concert, due to a capacity audience at the first performance. Mr. de Marky played numbers by Scarlatti, Chopin, Debussy, Arensky and Liszt. He seemed happiest when playing Chopin—the valse in E minor, three etudes, and the ballade in G minor were played—for his ease of manner, lightness of touch, and delicacy of interpretation, are characteristics most appropriate to the master's music. Mr. de Marky has many qualifications that mark him one of the most impressive of the younger artists of the key-board. He was cordially received. Mme. Paley followed Mr. de Marky's Chopin interpretations with those of the dance, also bringing to the fore this same delicacy. Numbers by Beethoven, Brahms, Mozart, Schubert and Gluck were also given by this interpreter of the terpsichorean arts and her pupils.

The Women's Philharmonic Society

On May 13 at Steinway Hall the Women's Philharmonic Society (Leile Hearne Cannes, president, Kate Roberts, vice-president and Amy Fay, honorary president) gave an afternoon musicale. The artists participating were Jeanne Mills, pianist, William Taylor, tenor, and Edna Bennimore, accompanist. Miss Mills opened the program with Bach's

Dr. G. de KOOS

CONCERT MANAGER

Tours arranged in all European Countries

9 Dedelstraat

The Hague, Holland

English Suite, later adding a Beethoven sonata and numbers by Rachmaninoff, Chopin and Dohnanyi. Her work is characterized by a sure and poised manner and an accomplished technic. In Beethoven she found a real medium for her musical nature.

The singer chose three rather unfamiliar numbers for his first group. Ticcini (1770), Loewe and an anonymous English ballad were handled with care and accuracy of detail by the tenor. His voice is pleasing and shows careful training. He also interpreted works by Rorhbach and Leon-cavallo.

The guests of honor were Baroness von Klenner and Edwin Hughes. Lina Kreuder was hostess and those receiving were Alli Forsstrom, Emilie Pieczonka, Ada Heineman and Lillian Croxton.

Madelon W. Eiler's Pupils' Recital

The annual pupils' recital by young people studying piano playing with Madelon W. Eiler, given in the Parish House, Chapel of the Intercession, Washington Heights, New York, is always a successful affair. Good attendance marked the one of May 8, and several of the twenty-two participants played unusually well.

At the outset the Mendelssohn G minor concerto was beautifully played by Mrs. Eiler, and the audience seemed to appreciate it fully; she had the advantage of Carl M. Roeder's help at the second piano.

Dorothy Davis played remarkably well; she has a good touch and much poise. Marjorie Reid, a youngster who has taken lessons only a few months, played accurately and in good time. Alice Reid has a lovely touch and puts much expression into her pieces. Helen Ciluzzi has improved much, and did remarkably well. Nadine Davies showed good style. Genevieve Spector, a talented little girl, performed creditably, the audience enjoying her pieces very much. Isabelle Berg played her pieces accurately, with expression and feeling; and has improved since her last public performance. Mary Woodward offered a Mozart menuet, duet, with Mrs. Eiler, exhibiting force, vigor, and good touch. Isabelle Pringel put much feeling and expression into her pieces.



Photo by H. Tarr

**JENCIE
CALLAWAY-JOHN**

Soprano

**NOW FILLING ENGAGEMENTS
IN EUROPE**

OPERATIC REPERTORY

ITALIAN: *Madam Butterfly, Tosca, Boheme, Traviata, Trovatore, Aida, Pagliacci, Manon (Puccini), Andre Chenier, L'Amore de Tre Re.*

FRENCH: *Manon (Massenet), Faust, Thais*

GERMAN: *Lohengrin.*

ENGLISH: *Secret of Suzanne.*

**AVAILABLE CONCERT AND
OPERA**

161 WEST 54th STREET, NEW YORK

Myron Jacobson's Songs Popular with Singers

Myron Jacobson, a Russian by birth, began his musical career in his own country. A graduate from the Royal Conservatory in Petrograd, he studied, under Rimsky-

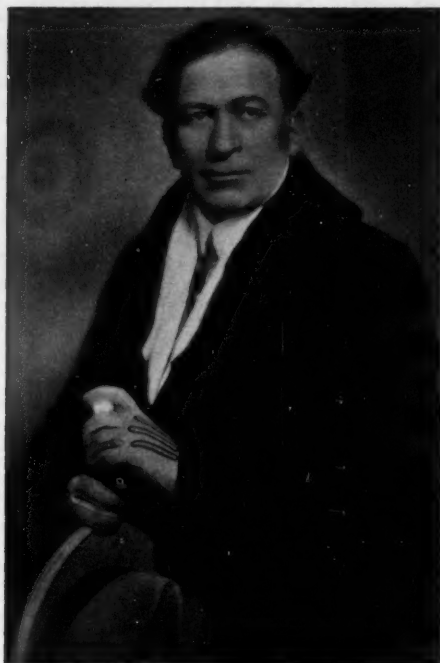


Photo by Leonid Fink

MYRON JACOBSON,
pianist, composer and accompanist.

Korsakoff and Prof. Liadov. Mr. Jacobson established a reputation in Russia as a pianist, composer and accompanist of high standard. He was connected with the Theater of Musical Drama in Petrograd for some years and also with the Italian Grand Opera Company of that city. Rimsky-Korsakoff paid him the honor of selecting him to coach the singers for the premieres of his operas, *Coq d'Or* and *Pan Voyvoda*. Later he went to France and Italy, coming to America two years ago.

Mr. Jacobson has accompanied such artists as Mary Lewis, Charles Hackett, Florence Austral, Marie Kurenko, Sophie Braslau, Paul Althouse, May Peterson, Marie Sundelius and others. He has had much success as a composer, his works being published by Carl Fischer, Oliver Ditson, Chester of London, and Zimmerman of Leipzig. Among the best known of his songs are: *Midsummer Night*, *Last Love*, *You Brought Me Roses*, *Tu m'apporte les dernieres fleurs*, *Nature Morte*

and *If So Be It Your Wish*. *You Brought Me Flowers* has been translated into English by Deems Taylor and has been included in the Ernest Newman collection of modern Russian songs.

Irving Scherke, in the European edition of the Chicago Tribune, had the following to say of Mr. Jacobson: "The second half of the program was devoted to songs composed by Myron Jacobson. I wish to call the attention of baritones to *Tu m'apporte les dernieres fleurs*, and of sopranos to *Nature Morte*. Here are two impressive songs full of poetry and sentiment. Mr. Jacobson's songs are finding their way with some frequency now on programs. Singers like to sing them, and the public likes to hear them. Mr. Jacobson has something to say, and he says it in an understandable idiom. He also deserves special mention for his efficient accompaniments. Of this little practiced art (for I hold that to be an accompanist is more than merely the piano during the time a soloist sings or fiddles) he is an outstanding exponent. His accompaniments Saturday night were accompaniments in every sense of the word, and I wish some of the younger aspirants to honor in that field had been there to hear him and to learn."

Franklyn W. MacAfee Winning His Spurs as Organist

A young organist of undoubted talent is Franklyn W. MacAfee of Detroit, who, at the age of twelve won a mark of 100 per cent. in the Music Memory Contest for his school, assisting it to win the city school championship in 1922. For the past year he has studied with Henry F. Seibert (during the summer) and F. W. Riesberg in New York,



FRANKLYN W. MAC AFEE,

"The Boy Organist," pupil of Riesberg and Seibert.

and has frequently played standard works on the splendid Austin organ at the latter's church. April 1 he gave a recital at Temple Baptist Church, Detroit, Mich., playing *Caprice* (Sturges), *At Evening* (Kinder), *Rhapsody on Italian Airs* (Yon), *Reverie* (MacAfee), and *Hymn of Glory* (Yon). A private letter from Rev. Albert G. Johnson, D.D., minister of the church, to Mr. Riesberg said in part: "Your illustrious pupil, Franklyn MacAfee, gave a recital in our church before a large audience with marked success and unanimous appreciation; many have been the expressions of praise, and I speak for the great congregation when I say that he carried us into ecstasy. We venture to predict great things for him in a musical career. . . . As a Detroit boy we are proud of him in his musical attainment, as we are of Lindy in his sphere."

Young MacAfee, known also as "the boy organist," is engaged for a recital at the First Baptist Church, Ansonia, Conn., May 24, also later in Cold Spring, N. Y.

Anna Graham Harris Pupil Sings

A pupil of Anna Graham Harris took part in recital at the Studio Guild, Steinway Hall, on April 25. This for-

tunate pupil of an excellent teacher is Edna Davison, the possessor of a clear soprano voice of beautiful quality and an attractive stage presence. Her superb diction proved serviceable, especially, of course, in the English songs, of which there were many on her list, among them Campbell-Tipton's masterpiece, *The Crying of the Water*, which was done with extraordinary depth of emotion, charm and expressiveness. Miss Davison also sang an aria from *Madame Butterfly*, proving her ability to interpret properly music of this sort as well as that with which she began her program—Handel and Purcell—and smaller pieces by Nevin, Watts and Russell. Miss Davison was especially successful in numbers of a light and dainty character. The capacity audience applauded her vigorously, and as encores she sang *Oh, Mr. Piper* and *When Apples Grow on Lilac Trees*.

Corleen Wells Congratulated on Singing

Corleen Wells was soprano soloist at the performance of Dubois' *The Seven Last Words of Christ* which was given recently in Brockton, Mass. In reviewing the concert, the Brockton Daily Evening Enterprise called attention to the fact that she has a voice of great volume, extreme range and remarkable clarity which carries finely. The same critic declared that Miss Wells' interpretation of the third word was excellent and she received deserved congratulations from all sides.

SUMMER CLASSES

For Singers and Teachers

FREDERICK H. HAYWOOD

will be at

EASTMAN SCHOOL OF MUSIC

Rochester, N. Y.

June 25th to July 28th

and

OAKLAND, CALIF. and

SAN FRANCISCO

6 weeks beginning Aug. 6th

PRIVATE AND CLASS LESSONS

"Universal Song" Course
College Credits

JAMES WOODSIDE

ASSOCIATE TEACHER

will be at

PENNSYLVANIA STATE COLLEGE

State College, Pa.

July 2nd to August 10th

and

NEW YORK STUDIOS

beginning Aug. 15th

HAYWOOD VOCAL STUDIOS

520 Steinway Hall

113 W. 57th St.

New York

HARRY COLIN THORPE
Expert Vocal Training

Complete
Vocal
Develop-
ment



Positive
Vocal
Control

Studios:
253 MADISON AVENUE
NEW YORK CITY
Caledonia 9733

"Rare Tribute Paid**SITTIG TRIO****Heard in Charming Music"**

(Headline) N. Y. American, April 27, 1928

"The tribute of a large and appreciative audience was accorded the Sittig Trio yesterday. Such a tribute at this stage of the music season, when concert patrons are surfeited, is unusual enough to deserve comment. Moreover, the large attendance was deserved. It is unlikely that the walls of the ballroom had ever vibrated to more beautiful music or a more delightful interpretation."—*New York American*, April 27, 1928.

"A concert notable for simple directness and sincerity of musicianship, and for devoted and talented performance. Tone of singular purity and sheen, an admirable command of their instruments."—*New York Herald Tribune*, April 27, 1928.



MARGARET SITTIG, Violin
FRED SITTIG, Piano
EDGAR H. SITTIG, 'Cello

"A large audience applauded a fine and sincere performance by these excellent musicians."—*New York Times*, April 27, 1928.

"The three Sittigs, whether in ensemble or solo work, gave pleasure as derived from a genuine love of music combined with admirable musicianship in performance."—*New York Sun*, April 27, 1928.

"The concerts of the Sittig Trio have become outstanding events of the musical season."—*New York Staats Zeitung*, April 27, 1928.

SITTIG TRIO MANAGEMENT

167 West 80th St., New York

Phone: Trafalgar 9030

THE GUNN SCHOOL OF MUSIC FINE ARTS BUILDING CHICAGO

GLENN DILLARD GUNN, President
PERCY RECTOR STEPHENS, Chairman Board of Directors

*Announces
The Exclusive Teaching
Engagement of*

LEE PATTISON

Famous American Pianist

Private Lessons

Concert Classes

Lecture Recitals

Mr. Pattison's artist students have been heard in the concerts of the Chicago Woman's Symphony, Ethel Leginska, conductor, and in the most important recital series of the country during the past season.

Summer Bulletin on Request

Jenne Berhenke, Registrar

Gunn School of Music
Fine Arts Building
Chicago, Ill.

Staatsoper in Berlin Reopens Amid Scenes of Social Splendor

Hindenburg, Einstein and Strauss Head Galaxy of Notables—Korngold's Heliane Reaches Berlin—Congress of Authors and Composers Sits—Close of Symphony Season—A New Prodigy

BERLIN.—After an interruption of nearly two years the Berlin State Opera Unter den Linden was reopened on April 28, with a festival performance of Mozart's Magic Flute that proved to be an artistic, but even more, a social event of the very first order. The auditorium was filled exclusively with guests invited by the Prussian government. Thus the house was an exhibition of the people of high rank, eminence and importance resident in Berlin. The president of the German republic, Hindenburg; the members of the government; the mayor of Berlin; the highest representatives of the municipal administration; the entire diplomatic corps; the academies of art and sciences; presidents and professors of the Berlin university and the various academic high-schools; celebrities in the arts of music, painting, architecture and literature, representatives of the German and foreign press;



THE BERLIN STATE OPERA HOUSE, UNTER DEN LINDEN, after its reconstruction in 1928. The broad tower in the centre is the new stage construction.

the leading personalities in commerce, industry and finance were all there, with their ladies.

When President Hindenburg entered the former imperial box, the whole illustrious assembly rose and remained standing until the orchestra had finished the national anthem. Preceding this solemn episode there had just been time to catch glimpses of the American, Spanish, Italian, Japanese and Turkish ambassadors. In the box to the right and left of Hindenburg and Stresemann, Richard Strauss sat next to Mrs. Ebert, the widow of the late President Ebert, and among the other notables were to be seen. Prof. Albert Einstein, Max Liebermann, the celebrated painter, Max Reinhardt, Adolf von Harnack, etc.

Berliners noticed with satisfaction that the auditorium, a famous masterpiece of architecture, had hardly been touched, and that the excellent acoustics of the old house had not suffered. As the opera proceeded it became evident that the expensive and protracted reconstruction of the stage has been a gain for the spectator. The frequent changes of scenery are managed with surprising speed and quiet, and a number of splendid scenic decorations, designed by Aravatinos, charmed the eye. It was a splendid and luxurious production, so far as the eye was concerned.

Unhappily the ear of the listener was not equally satisfied. Owing to illness several of the most important artists were forced at the last hour to withdraw, and it thus happened that only part of the singing was worthy of the extraordinary occasion. Neither Kleiber's efforts nor the admirable orchestra and chorus could hide the fact that the solo singing was not up to standard.

KORNGOLD OPERA FAILS TO PLEASE

Following its performances in Hamburg and Vienna, Erich Korngold's Das Wunder der Heliane has now been given in Berlin. There is no need of entering into details regarding the plot and music, for Heliane has been the subject of several detailed reports in the columns of the MUSICAL COURIER. This very pretentious opera was even less successful here than in the other cities where its heroine displayed her mystic charms.

The Municipal Opera had taken the greatest possible pains to ensure a brilliant, even sensational, impression. The scenic decoration of Oskar Strnad and the stage management of Karl Heinz Martin gave a revolutionary, Russian Bolshevik background to the action creating a most extraordinary, though by no means always happy effect. Just as exaggeration is the most significant feature of Korngold's music, so was there exaggeration in everything else. The overabundance of "effect" in every detail annihilated what genuinely artistic qualities the opera and performance could boast.

STIEDRY TO DEPUTIZE FOR BRUNO WALTER

Bruno Walter did his utmost to bring out the many brilliant details of the score, while Grete Stückgold, Emil Schipper, Hans Fidesser, Alexander Kipnis and Marguerite Perras deserve praise and appreciation for their fine singing and acting. But all the scenic display, a cast of the first rank and Walter's endeavors failed to hold the interest of the public after three performances. Walter has now left Berlin for his annual engagement at Covent Garden, London, which this year is to be followed by a Mozart cycle under his direction in Paris. During his absence the Municipal Opera will be directed by Dr. Fritz Stiedry, formerly first conductor of the State Opera, who has been especially appointed as his deputy.

The State Opera has re-staged Auber's opera, The Black Domino, which has not been heard here for many years. It seems doubtful, however, whether the revival of this old comic opera—or rather opéra-comique—will justify the effort spent on it. The music, though pretty and in its way even quite masterly, is too mild and inoffensive to excite interest a century after its birth. Moreover, the humor of the libretto has become a little insipid for present-day ears. The performance, conducted by Fritz Zweig, was carefully prepared

and excellent in the ensemble, but was mediocre as far as the solo singing was concerned.

STRAUSS CONDUCTS FOR COMPOSERS' CONGRESS

Festival performances of Salome, Ariadne and Elektra in both the opera houses, conducted by Strauss himself, brought the eminent composer ovations on each evening. These operas were given in connection with the third congress of The International Confederation of Authors and Composers which convened here for a week, bringing hundreds of guests from twenty-two countries to the German capital.

Many important questions regarding the rights of authors and composers in the various countries were settled. The international organization has thus been considerably strengthened by this congress in many respects. One result is that the better translation of dramatic works, including opera libretti, will be promoted by the foundation of an international bureau of translation. Here authors and publishers will be furnished carefully compiled lists of the best translators in all the countries concerned. The congress also resolved to recommend a prolongation of authors' rights until fifty years after the author's death.

Practical solutions were proposed for a number of problems regarding the legal treatment of authors' rights, and many doubtful points were cleared up. There were discussions on the relation of authors and publishers to broadcasting organizations and the film industry, on the mutual protection of foreign members and societies, and on the question of royalties, practical methods of payment, etc. Of course a good deal of music was connected with the congress, particularly as the twenty-fifth anniversary of the foundation of the Society of German Composers (Tonkünstlergenossenschaft) coincided with the congress.

Besides conducting his operas, Strauss also gave a symphony concert in the Philharmonie. Mozart's Jupiter symphony, the Tristan Prelude and Liebestod (sung by Barbara Kemp) and the composer's own Sinfonia Domestica made up the program of this concert, magnificently performed by Strauss and the State Orchestra.

THE CLOSE OF THE SYMPHONY SEASON

During Klemperer's leave of absence, Alexander von Zemlinsky conducted one of his symphony concerts, his first opportunity to show his art as a symphonic conductor in Berlin. The eminent musician achieved an extraordinary success with his exhaustive and deeply impressive rendering of Mahler's first symphony. Bronislaw Huberman was the soloist and played the Mendelssohn concerto in masterly style.

Furtwängler has finished his series of ten Philharmonic concerts, closing with a program which was a boon to lovers of classical music. It comprised a perfectly finished performance of Mozart's G-minor symphony, Beethoven's fifth symphony and Bach's Brandenburg concerto No. 5. In the last Furtwängler himself played the piano part and conducted from his instrument. The solo parts for violin and

EDNA ZAHM

Soprano

Triumphs in Chicago and Buffalo

PRESS OPINIONS

CHICAGO Evening Post:

The singing of Edna Zahm merits still more commendation, as she is unknown to Chicago audiences and to the present reviewer. She exhibited not only an unusually good soprano voice, but put herself into the picture (New Life) with the eagerness of confident and joyous youth. The illusion (if it is one) of spontaneity is an artistic asset, and Miss Zahm possesses it. The life and light in her voice and diction will remain reality significant, characteristics which should carry her far.—HENRY PURMORT EAMES.

CHICAGO Evening American:

Several episodes permitted us to hear the warmly colored, excellent soprano of Edna Zahm.—HERMAN DEVIERS.

CHICAGO Daily Tribune:

Edna Zahm, soprano, hitherto a stranger here, at once gained popularity with her singing.—EDWARD MOORE.

Harrison M. Wild, Chicago Apollo Musical Club, wrote her:

Your voice is a wonderful one, clear as crystal and very powerful. . . . You'll be one of the few outstanding sopranos of the country. One lady wrote me that "Miss Zahm satisfied me as no other soprano has ever done." So you can be very happy over your appearance here.—HARRISON M. WILD.

BUFFALO Evening News, March 13, 1928:

Edna Zahm was warmly welcomed. Her voice has grown in power and authority, and she has taken consistent forward strides artistically. Her delivery of Micaela's aria was one of artistic poise, a happy blending of the lyric and the dramatic, an example of excellent vocalism. Rarely beautiful was her interpretation of Tell Me (Giannini), and a notable achievement in disclosure of vocal flexibility and brilliance was the florid Waltz Song (Harriet Ware). . . . She employs appropriate vocal color, and presents each phrase with artistic finish. She was vigorously applauded.—EDWARD DUBNET.

BUFFALO Evening News, March 19, 1928:

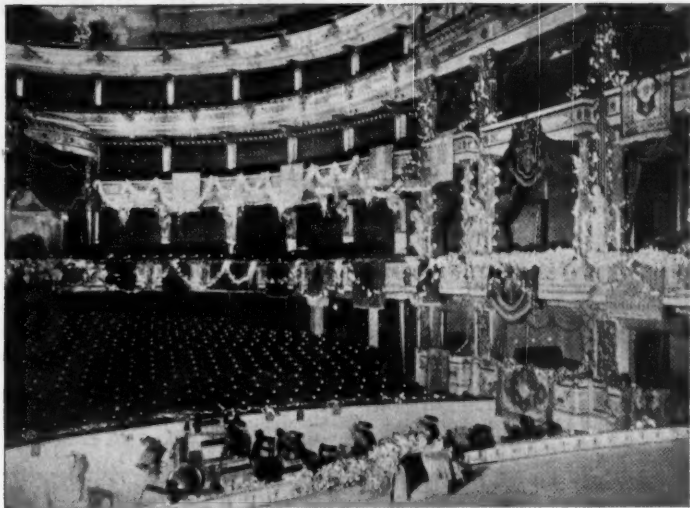
Miss Zahm constantly grows in artistic stature . . . able vocally, and wholly satisfying dramatically. Her delivery of Pace, Pace (Verdi) was a convincing utterance, charged with temperamental warmth, and of undeniable emotional appeal. In her group of songs she was delightful, and her Italian and French diction charmed the ear. The beautiful Last song was of admirable restraint, exquisite in its emotional appeal, and a shining example of vocal art. . . . She was stormed with applause.—EDWARD DUBNET.

Address: THREE ARTS CLUB

340 West 85th Street

New York City





INTERIOR OF THE BERLIN STATE OPERA HOUSE
decorated for a gala performance.

flute were finely played by Henry Holst, the concert master, and Albert Harzer, respectively.

Erich Kleiber likewise has closed his series of symphony concerts with the state orchestra in the Kroll Opera House. The sixth concert on Good Friday had a solemn, classical program including Schubert's rarely played fourth symphony in C minor (the so-called "Tragic"), Beethoven's six Geistliche Lieder, excellently sung by Friedrich Schorr; Handel's concerto grosso in D minor and Mozart's Masonic Funeral Music.

BARTOK PIANO CONCERTO AND NEW SCHULHOFF SYMPHONY HEARD

The seventh concert introduced two modern works to the Berlin public. Bela Bartok's piano concerto, heard for the first time at the Frankfurt festival last summer, has in the meantime been carried to America by the composer himself. The success of the powerful but unattractive work was hardly greater here than in America. It was a succès d'estime for one of the leaders of modern music. Bartok's austere music shows more power of will and mental energy than imagination; that mysterious quality called soul makes its appearance all too rarely and then only in short episodes, notably in the valuable slow movement. The extremely complicated score was read to perfection by Kleiber, the composer himself giving a highly finished interpretation of the piano part.

Erwin Schulhoff from Prague owes profound thanks to Kleiber for a brilliant performance of his first symphony, which fairly carried the score above its level. Schulhoff's talent is unquestioned; his skill in the treatment of the orchestra is evident, but his weight as an artist is almost negligible so far. His music is polished, but superficial, refined in its outward show but rather empty. There is nothing symphonic at all in this score, which should rather be called a dance suite.

For the benefit of the Mahler monument to be erected in Vienna Bruno Walter gave a symphony concert with the orchestra of the Municipal Opera, performing a Mahler program with all his sovereign art. It included the first symphony and a number of Mahler songs, sung by Sigrid Onegin in a manner worthy of the occasion.

SIEGFRIED OCHS, SEPTUAGENARIAN

Siegfried Ochs, one of the leading choral conductors of Berlin, founder of the Philharmonic Choir and afterwards leader of the chorus of the Hochschule, was seventy years old on April 19. A festival concert was given in his honor by the Hochschule, its program consisting of Bach's congratulatory "dramma per musica," Vereinigte Zwietracht der wechselnden Saiten, given for the first time since Bach's own performance in 1726, another Bach fragment and four of Siegfried Ochs' own masterly arrangements of folksongs for chorus. The concert, including addresses by Director Schreker, by a representative of the Prussian minister of fine arts and by Siegfried Ochs was an inspiring and touching affair, proving the esteem and affection in which this great artist is held in Berlin. A melancholy note was added by the fact that this homage also means the end of Ochs' musical activity. In accordance with a law which forces all employees of the state to resign their posts at the age of seventy, the venerable musician has now retired to private life.

Henri Marteau, who was the successor of Joseph Joachim at the Berlin Hochschule before the war, but who left Berlin during that period of excitement, has given his admirers the satisfaction of hearing him in Berlin once more. Though liable to slight technical shortcomings now and then, Marteau's playing nevertheless bears the stamp of great and noble art, of the culture and pronounced individuality.

DONAHUE INTRODUCES HAMMOND PIANO TO BERLIN

Lester Donahue, from Los Angeles, was heard again in Berlin after a pause of many years. In the meantime he has become a pianist of remarkable attainments and was highly successful here as far as his pianistic art is concerned. During the present tour he has placed this art at the disposal of John Hayes Hammond's invention which prolongs a piano tone. The new construction excited much discussion and interest in Berlin professional circles, and its possibilities were readily acknowledged as improvements, though of course a final estimate of the new system can only be given after a more thorough acquaintance with its details, and practical experience.

CALIFORNIA BOY ACCLAIMED

Ezra Rachlin, an eleven-year-old boy from California, gave a piano recital with an extraordinary—even sensational—success. As a child prodigy he must be compared with Jascha Heifetz. Nature has given him everything required for a great reproductive artist; he plays very difficult compositions with an astounding ease and correctness, as well as

with emotional intensity and a strong feeling for style.

Louis Sterling, president of the Columbia Phonograph Company in New York, has presented a Schubert scholarship to the Berlin Hochschule for Music for this year of Schubert's centenary. The scholarship has been awarded to two pupils of the Hochschule, namely Margarete Gigler-Zieritz, a young composer from Director Schreker's class, and the pianist, Henia Hofmann, a pupil of Richard Rössler.

LÉNERS PLAY 1000TH CONCERT

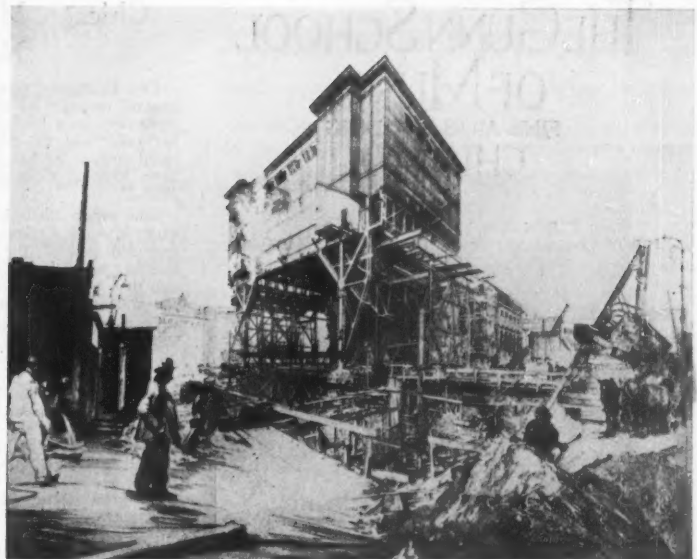
The Léner quartet's last concert in Berlin happened to be the thousandth public recital of that distinguished body of musicians. It would be superfluous, after those thousand concerts, to dwell on the admirable art of the four players. Hardly less finished was the playing of the Berlin trio, Leonid Kreutzer, Joseph Wolfsthal and Gregor Piatigorsky, who closed their cycle of concerts with a classical program.

Leonard Shure, a young American pianist, has shown in two recitals thoroughly cultivated playing, excellent technical training and solid musicianship. Nicolai Graudan, together with Piatigorsky, the leader of the celli in the Berlin Philharmonic Orchestra, showed his sterling qualities as a soloist in a recital. Full mastery of technical problems, a noble tone, a highly cultivated taste and solid musicianship give Graudan a high rank among cellists.

HUGO LEICHTENTRITT.

Alexander Writes Music for a Play

Arthur Alexander, who for a time was associated with the Eastman School of Music at Rochester and is now residing in Los Angeles, has been brought into prominence as a result of his composition of incidental music for O'Neill's play, Lazarus Laughed, which was recently given



VIEW OF THE NEWLY BUILT STAGE-CONSTRUCTION OF THE BERLIN STATE OPERA HOUSE

hanging high in the air for months while volumes of ground-water had to be pumped out incessantly day and night from the foundations. (From an etching by Prof. Herrmann)

at the Community Playhouse in Pasadena. Critics have suggested that this O'Neill play is something of an operatic tragedy and calls greatly for music. Bruno David Ussher says that what O'Neill lacks in glow and emotion the orchestra and choral effects often complement. The same writer says that there is not a superfluous note in Alexander's score, and that he has accomplished an astounding piece of work. The music is said to be an organic part of the play which contributed materially to its success. The Los Angeles Examiner remarks that when the long awaited American opera comes it may come inadvertently, and adds that the O'Neill play has turned out to be practically an opera.

New Opera to Be Heard at Canadian Festival

QUEBEC, CANADA.—In 1606 the French pioneer Champlain, quartered with his garrison at Port Royal, now Annapolis Royal, Nova Scotia, founded a society which he named L'Ordre de Bon Temps, literally the Order of Good Times. To celebrate the origin of this idea, Dr. Healy Willan has composed a ballad opera entitled L'Ordre de Bon Temps, which will have its premiere performance in Quebec during the Canadian Folksong and Handicraft Festival, May 24-28. The libretto is the work of the French-Canadian author, Louvigny de Montigny.

Leon Rothier, of the Metropolitan Opera Company, will have a leading role in the opera, which Dr. Willan will conduct. Others in the cast include J. Campbell McInnes, one of the directors of the American Opera Company, and Rodolphe Plamondon, late of the Paris Opera.

PAULO GRUPPE—CELLIST—
Bogue-Laberge
Concert Mgt., Inc.
130 W. 42nd St.
New York

FÉLIX FOX

WILL TEACH PRIVATELY IN BOSTON—JUNE 18 TO JULY 28

Address The Secretary

FÉLIX FOX SCHOOL OF PIANOFORTE PLAYING
403 Marlborough Street, Boston

The
David Mannes
Music School

MUSIC LEADERSHIP
IN PREPARATORY SCHOOLS

A New Course, Season 1928-29

¶ With the increasing number of demands for teachers equipped to take charge of choral work and general music appreciation in preparatory schools, Mr. and Mrs. Mannes introduce next season a special, definite course of preparation. ¶ This will embrace solfege, transposition, theory, history of music, musical form, the study of choral music from its earliest beginnings to modern times, and practical choral singing. In the advanced work lectures on aesthetics, and experience in producing operettas will be offered. ¶ Applicants must be fairly advanced as pianists, and have a knowledge of elementary theory.

Further information from the Secretary, 157 East 74th Street, New York

THE GUNN SCHOOL OF MUSIC

FINE ARTS BUILDING
CHICAGO

GLENN DILLARD GUNN, President
PERCY RECTOR STEPHENS, Chairman Board of Directors

SUMMER MASTER CLASSES

for
Teachers and Singers
(June 25 to August 1)

Conducted
by
**PERCY
RECTOR
STEPHENS**

In addition to the Private
Lessons Mr. Stephens will
expound and demonstrate
his theories and methods of
procedure in

SIX AUDITORY CLASSES

Two Scholarship Awards

For information address The Registrar
Gunn School of Music
Fine Arts Bldg.
Chicago, Ill.

Chicago Musical College Issues New Catalog

Carl D. Kinsey, pioneer of master classes in America, and general manager of the Chicago Musical College, has been recognized as a business genius by the musical fraternity in particular and the general public at large. Following his usual custom, he has already issued the catalog of the Chicago Musical College for its fall and winter season of 1928-29.

Like every other document that emanates from the Chicago Musical College, the book is beautifully gotten up. Founded in 1867, the Chicago Musical College in its long life has never before boasted a faculty as complete as the one that will get together on September 10, the opening of the first term of the new season.

Herbert Witherspoon remains as president, a post he has occupied with great distinction since being elected on June 26, 1925. Leon Sametini, who was elected vice-president of the school last winter, has shown marked ability as an executive. Rudolph Ganz will join the school in September as vice-president also, and piano teacher. Carl D. Kinsey, besides managing the school, is also its treasurer. The efficient and popular Edythe Kinsey remains as secretary, a post she has occupied so successfully for several years, and in which her ability has stood as one of the guiding spirits of the welfare of this big institution. Frank M. Dunford has been retained as auditor, a position in which he has no superior. Myron D. Kinsey remains as registrar and building manager of the Chicago Musical College, in both of which capacities he has already made an enviable record. Vera Bowen is another registrar of which the college is justly proud. Elizabeth A. Russell has been re-elected corresponding secretary. The board of directors is made up of Herbert Witherspoon, Carl D. Kinsey, Leon Sametini, Rudolph Ganz, Alfred M. Snyder, Edythe Kinsey, Frank M. Dunford, Genevieve Lyngby (secretary to Mr. Kinsey) and Myron D. Kinsey.

Though every page of the newly issued catalog is worthy of a word of comment, lack of space makes it imperative to cite only a few paragraphs which should prove of great interest to parents and students who as yet have not received the catalog.

SPECIAL PRIZES.

Special prizes for the season 1928-29, that are offered to the successful competitors in the post-graduation and artist classes of the piano department, will be a Steinway Grand, and two Lyon & Healy grand pianos. The college offers also to the successful competitors in the post-graduation, graduation and senior diploma classes of the violin and violoncello departments a valuable old violin and a valuable old violoncello, both from the collection of Lyon & Healy. The final contests, as heretofore, will be held in Orchestra Hall, Chicago, in May, 1929.

ANNOUNCEMENT.

Prospective students are requested to read the Chicago Musical College catalog with careful attention, as certificates, diplomas and degrees are awarded only after strict compliance with all the rules and requirements explained on pages eleven to thirty-five.

FREE FELLOWSHIPS.

On the last few pages there appear rules governing application for and awarding of free fellowships; also a blank which can be filled out by a student desirous of making application.

THE FACULTY.

If the names of only a few of the one hundred and fifty distinguished teachers are here mentioned, lack of space is again our only excuse, and an apology is due all who are omitted in our list.

In the piano department may be singled out Maurice Aronson, Vera Kaplin Aronson, Viola Cole-Audet, Moissaye Boguslawski, Gordon Campbell, Julia Lois-Caruthers, Rudolph Ganz, Max Kramm, Lucille Manker, Alexander Raab, Percy Grainger, Troy Sanders, and C. Gordon Wedertz.

In the vocal department, Aurelia Arimondi, Arch Bailey, Gordon Campbell, Rose Gannon, Richard Hageman, Mabel Hardien, Florence Hinkle, Jessie Northrup, Graham Reed, Lucille Stevenson, Isaac Van Grove, Herbert Witherspoon, Helen Wolverton. In the violin: Prof. Leopold Auer, Max Fischel, Maurice Goldblatt, Ray Huntington, Bertha Kribben, Victor Kuzdo, and Leon Sametini. In the organ: Charles H. Demorest, Helen Grenebaum, Henry Francis Parks, Gertrude Towbin, and C. Gordon Wedertz. In the viola department: Maurice Goldblatt and Christian Lyngby. In the violoncello department: Alfred Wallenstein. In harmony, composition, counterpoint, canon and fugue one notes such names as Laura D. Harris, Wesley LaViolette and Clarence Loomis. The expression and dramatic art department is in the hands of Walton Pyrc. The solfeggio, choir and conducting is headed by Franklin Madsen. The public school department is in charge of Noble Cain, Nellie Moench, W. Otto Miessner. The ballet department is headed by the well known Libushka Bartusek.

A very strong faculty which would look more formidable in this review if all the names were published; likewise all the departments. Suffice it to say that every subject in musical learning is taught by a competent teacher at the Chicago Musical College, a school which adds luster not only to Chicago's musical life, but to that of America.

Kathryn McCarthy's Adirondack Course

Owing to the growing demand for a greater knowledge of the fundamental principles of music, and because of those who cannot study during the winter yet seek quiet and seclusion after an exhausting season, Kathryn McCarthy offers a four weeks' course in music theory.

The principles of the subject are taught without books, reference only being made to various text books, Goetschius, Korsakov, Schönberg, etc. Most of the student work is original and is taught out-of-doors when the weather permits, the serenity of the remote mountains being an ideal background. The course is for instrumentalists, singers and teachers.

College students wishing to make their winter schedule lighter will find it beneficial. The studio adjoins the Lake Placid Club, has natural beauty, is restful, and cottages within a short distance are provided for the students.

CONCERT RECORD OF WORKS BY SOME OF OUR BEST AMERICAN COMPOSERS

Ernest Harry Adams

The Wind Blown Hill
Franceska Kaspar Lawson, Clarks Summit, Pa., Athens, W. Va.

Floy Little Bartlett

Miss Mariar.....Frances Newsom, New York City
Vacation.....Frances Newsom, New York City

Mrs. H. H. A. Beach

Ecstasy.....Ethelynde Smith, Hampton, Va.
I Send My Heart Up to Thee.....Grace Edmond Fogarty, Brooklyn
Exaltation.....Leona Meier, Chicago
Ah, Love, But A Day.....Grace Edmond Fogarty, Brooklyn, and Mrs. N. Lindsay Norden, Philadelphia
Ah, Love, But A Day (Part-Song for Women's Voices).....Saint Cecilia Club, New York

Gena Branscombe

Selections from Program Presented by The Harmony Club of The Monday Afternoon Club, Binghamton, N. Y.:

Songs:

I Bring You Heartsace.....Mrs. G. Robert Murray
Just Before the Lights Are Lit.....Mrs. G. Robert Murray
Happiness.....Mrs. G. Mead Willsey
Noon, from song cycle, The Sun Dial.....Mrs. G. Mead Willsey
By St. Lawrence Water.....Robert D. Truesdell
At the Postern Gate.....Robert D. Truesdell

Duet: Laughter Wears A Lilled Gown

Mrs. G. Mead Willsey and Mrs. Clarence F. Prentice

Trios for Women's Voices:

The Morning Wind
Wind From The Sea
Spirit Of Motherhood
In Arcady By Moonlight

Cantata for Women's Voices:

The Dancer of Fjard

Violin: An Old Love Tale.....Mrs. Hiram Randall

G. W. Chadwick

The Danza.....Mme. Schumann-Heink, New York
Allah.....Dwight Edrus Cook, Chicago
He Loves Me.....Dwight Edrus Cook, Chicago
Miss Nancy's Gown (Trio for Women's Voices)
The Treble Clef Club, Beloit, Wisc.

Leland Clarke

Into the Sunshine
Ruth Watts, Boston, and Yvonne des Rosier, Boston
Over the World to You.....Yvonne des Rosier, Boston
Across the Fields.....Joseph Ecker, Boston
Moonlight Deep and Tender.....Joseph Ecker, Boston

Mabel W. Daniels

Cherry Flowers
Marion L. Hurd, Boston; Elsie Lovell Hawkins, Boston; Alice Armstrong Kimball, Boston, and Gertrude Tingley, Boston
The Lady of Dreams.....Marion L. Hurd, Boston
Song of the Persian Captive.....Marion L. Hurd, Boston

Arthur Foote

Elaine's Song.....Grace Edmond Fogarty, Brooklyn
Milkmaid's Song.....Grace Edmond Fogarty, Brooklyn
Bugle Song (Part Song for Men's Voices)
The Apollo Club of Middletown, N. Y.
The Gateway of Ispahan (Part Song for Women's Voices)
Saint Cecilia Club, New York

G. A. Grant-Schaefer

The Long-tail Blue (Old Song).....Ethelynde Smith, En tour Canada
Musieu Bainjo (Creole Song).....Ethelynde Smith, En tour Canada
Little David (Old Negro Song).....Margaret Lester, Chicago
The Forest Court (Operetta)
Hillcrest School for Girls, Beaver Dam, Wis.; Public Schools, Bart, Ia., Waterville, Kans., Rexford, Kans. and Kohler, Wis., Winnebago, Wis.

Bruno Huhn

Invictus
J. Lorne Davidson, Toronto, and Gilbert Langley, Burbank, Cal.

Edward MacDowell

MacDowell Lecture Recital Presented by Mrs. W. J. Morrison, Pianist, Orlando, Fla.

In Autumn.....From op. 51, Woodland Sketches
From An Indian Lodge.....Willard Schindler
Will O' the Wisp.....Willard Schindler
To a Wild Rose.....Alma B. Winchester
Minuet.....Alma B. Winchester
Courante.....Gwinfi Jones
Gigue.....Gwinfi Jones
To a Humming Bird (No. 2 Thorn op. 7 Six Fancies)
Of a Tailor and a Bear (No. 2 Thorn op. 4 Forgotten Fairy Tales)
Of Br'er Rabbit (No. 2 op. 61 Fireside Tales)
To the Sea (No. 1 on 55 Sea Pieces)
Hungarian op. 39, No. 12

John W. Metcalf

Selections from Program Presented by Piedmont Musical Club, Piedmont, Cal.

Songs:

To a Swallow.....Mary Green Richards
A Rose Petal.....Mary Green Richards
Niawasa, An Indian Idyl.....Willard Schindler
The Desert Trail.....Willard Schindler
Love and Springtime.....Alma B. Winchester
O Sing, ye Birds.....Alma B. Winchester
The Cares Of Yesterday.....Gwinfi Jones
At Nightfall.....Gwinfi Jones
O Bonnie Lassie.....Mary Groom Richards
O Flower Of All.....Mary Groom Richards
Piano: In Fair Seville (Spanish Dance).....Leonard Sydney Lurie
Violin:
Mazurka.....Bertrand Frederick Lurie
Un Souvenir (Melodie).....Bertrand Frederick Lurie

Robert Huntington Terry

Awake, Awake My Love
Franceska Kaspar Lawson, Clarks Summit, Pa., Athens, West Va.
The Morning Is Calling.....Regina Kahl, Waynesburg, Pa.

Claude Warford

Life's Ecstasy.....Allen Jones, Plainfield, N. J.
Approach Of Night (Trio for Women's Voices)
Nurses Choral Club of the Muhlenberg Hospital, Plainfield, N. J.

Modernist Program Well Received in Boston

Numerous Recitals Given—Ravel's Final Program—Handel and Haydn Society's Final Concert

BOSTON.—A concert of modernist music, hitherto unheard in Boston, was given at Jordan Hall recently under the combined auspices of the Chamber Music and Flute Players' Clubs. The program comprised Stravinsky's Octuor for wind instruments; six songs from Hindemith's Ballad Cycle, *Marientoben*; Schoenberg's *Pierrot Lunaire*, and Gruenberg's *The Daniel Jazz*. Greta Torpadie sang the Hindemith songs and was also the singer in *Pierrot Lunaire*. Colin O'More assisted in *The Daniel Jazz*. Frederic Tillotson was the pianist. There were musicians from the Boston Symphony Orchestra, conducted by Richard Burgin.

Stravinsky's Octuor, which was performed for the first time at one of Mr. Koussevitzky's concerts in Paris, on October 18, 1923, comprises three movements—a Sinfonia, a theme with monometric variations ending with a fugato, and a finale, the second and third movements being played without pause. It is an entertaining piece, consisting for the most part of gay, earthy tunes seasoned with dissonance in this Russian Playboy's familiar style.

The songs of Hindemith, while not beautiful in the commonly accepted sense of that much-abused word, are undeniably expressive and are written with that economy of means characterizing the music of this composer. Miss Torpadie sang them in creditable fashion. She was ably assisted by Frederic Tillotson, who played the exacting piano accompaniments brilliantly and imaginatively.

The twenty-one songs of Albert Giraud that make up Schoenberg's *Pierrot Lunaire* were interpreted by Miss Torpadie with the usual accompaniment of piano, flute, piccolo, clarinet, bass clarinet, violin, viola and cello. Employing a voice that neither spoke nor sang but which furnished the wide variety of shading and accent that this extraordinary music demands, the singer complemented the admirable playing of the instrumentalists in a manner that emphasized the ingenuity, the workmanship and the power of this composition.

The piece de résistance of the concert, at least the most popular work of the evening, was the humorous and altogether effective setting that Gruenberg wrote for Vachel Lindsay's rollicking poem, *The Daniel Jazz*. The orchestra's fine playing and Mr. O'More's wholly vivid singing contributed to a great success. All in all, Mr. Burgin, Mr. Laurent and their confrères have abundant reason to be proud of the enthusiasm with which their initial effort was rewarded. They should feel encouraged to broaden their plans in this direction.

CHAMBER ORCHESTRA PLEASES IN SECOND CONCERT

The Chamber Orchestra of Boston, under the competent leadership of Nicolas Slonimsky, conductor, gave a Saturday afternoon concert in Jordan Hall with the well-graced Gertrude Ehrhart as assisting singer. A feature of the program was the first performance of Henry Gilbert's suite for chamber orchestra. According to Mr. Gilbert, the prelude is "a straightforward piece of music somewhat in the nature of an exercise for the violins. The second movement—*Spiritual*—is an attempt to create a native American piece—something that shall sound, unmistakably, as if it had its origin in America and nowhere else. Ragtime rhythms are used in the finale effectively. The composition throughout is stamped by the sound workmanship and virile quality that one has come to associate with Mr. Gilbert's music.

For the rest Mr. Slonimsky presented a Sinfonia of Friedemann Bach, three dances of Mozart, Cowell's *Marked Passages*, two Offrandes for voice and chamber orchestra by Varèse, Pasquini's *Canzona Francese*, and an adagio and gigue out of Galuppi. An audience of good size was manifestly pleased with the proceedings.

RAVEL'S BOSTON FAREWELL

Boston bade farewell to Maurice Ravel, celebrated French composer, in a recital of his own music at Symphony Hall. He played the piano part in each piece, also giving a group of piano solo numbers. Mr. Ravel was assisted by Esther Dale, soprano; Alfredo San Malo, violin; Georges Laurent, flute, and Boris Hambourg, cello. Miss Dale disclosed her praiseworthy abilities in the three songs that comprises the exotic *Scheherazade*, and sang also the *Chansons Grécques*, two Hebrew melodies, *Nicolette*, and the *Chansons Madécasses*, the singer being accompanied in the latter by Messrs. Ravel, piano; Laurent, flute, and Hambourg, cello. In the violin sonata, which has become noted on account of its slow movement entitled *Blues*, Ravel has caught the true jazz spirit, assimilating it more effectively than most of the serious composers that have experimented in this field. A disappointingly small audience made up in enthusiasm what it lacked in numbers.

HANDEL AND HAYDN CONCERT

The Handel and Haydn Society, Thompson Stone, conductor, divided its last concert of the season between Henry Hadley's dramatic setting of Louise Ayres Garnett's stirring war poem, *A New Earth*, and Wolf-Ferrari's songful and eloquent *New Life*, inspired largely by those pages where Dante tells of his love for Beatrice. These works gave the chorus and soloists ample opportunity for effective singing and they took excellent advantage of it. Emily Roosevelt, soprano, and Earle Spicer, baritone, sang solo parts in *The New Life*, also in *The New Earth*, where they were joined by Marie Murray, contralto, and Arthur Hackett, tenor. A choir of boys from the Newton Country Day School, trained by William S. Self, sang in Wolf-Ferrari's piece.

CLAIR WILSON

Clair Wilson, pianist, gave a Jordan Hall recital, demonstrating commendable technique and good musicianship in a program that listed the transcription by Liszt of Bach's organ fantasia and fugue, Chopin's F minor fantasy, Ravel's *Ondine*, and pieces by Albeniz, De Falla, Turina and Balakireff.

WILLIAM GERARD COLLINS

William Gerard Collins, baritone from the studio of Vincent V. Hubbard, made a good beginning at a recital which he gave in Jordan Hall. With the always skilful and sympathetic assistance of Margaret Kent Hubbard, accompanist, Mr. Collins disclosed a light voice of agreeable quality, together with some ability as an interpreter in songs of gentle sentiment, in a program that reflected favorably on his musical discrimination. Opening with an aria out of

Mozart, he then passed to four songs of Strauss. There followed numbers from Poldowski, Donaudy and Carnevali, and songs in English by Scott, Hart, Hughes and Robinson. A friendly audience applauded the singer vigorously.

JOSEF HOFMANN

Josef Hofmann gave a pleasurable exhibition of his familiar gifts as pianist and artist in a recital at Symphony Hall, playing the *Appassionata* sonata of Beethoven, the twenty-four preludes of Chopin, Rubinstein's arrangement of the march from Beethoven's *The Ruins of Athens*, Debussy's *Soirée en Grenade*, and Godowsky's transcription of Strauss' *Fledermaus* waltz. Mr. Hofmann was rapturously applauded throughout the afternoon.

MARIA RENZA AND RALPH LEOPOLD

A joint recital of more than ordinary interest was given at Jordan Hall by Maria Renza, soprano; Ralph Leopold, pianist, and Hazel Jean Kirk, violinist, the latter as assisting artist. Miss Renza disclosed a pleasant voice of good range, good diction and dramatizing power in old airs from Sarti and Mozart, Elsa's Dream from Lohengrin, and in songs labelled Bach, Bach-Gounod, Rabey, Tosti, Ross, Josten, Curran, McKinney and Woodman. Mr. Leopold showed a splendid command of technique and tone, sensitive feeling for musical structure and a poetic imagination in Tausig's arrangement of Bach's *Tocatta and Fugue in D minor*, a nocturne and scherzo from Chopin, and in pieces by Jongen, Dohnanyi, Arensky, Rachmaninoff and Wagner. The audience was warmly appreciative.

GERTRUDE EHRHART

A program of uncommon interest, though overlong, was presented at Jordan Hall recently by Gertrude Ehrhart, soprano of this city. With the highly skilful and altogether sympathetic accompaniments of Nicolas Slonimsky, Miss Ehrhart was heard in old airs by Stradella, Scarlatti, Haydn and an arrangement by Luckstone; lieder by Schubert, Schumann, Clara Schumann and Strauss; Spring Song of the Robin Woman from Cadman's *Shanewis*, and in numbers by Tansman, Prokofieff, Hindemith, Goossens, Glière, Gaubert, Szulc, Hammond, Warlock, and in two songs each from Rimsky-Korsakoff and Mr. Slonimsky.

Miss Ehrhart advances steadily as an artist. She has plainly made progress since her early appearances in this city, particularly from the point of view of musicianship and in the cultivation of a truly beautiful legato. As an interpreter, while she does not invariably scale the heights and plumb the depths of text and music, she is nevertheless a charming and generally expressive singer.

A large audience was very enthusiastic throughout the evening. A special word of praise is due Mr. Slonimsky for his highly important contribution to the proceedings. He played all the accompaniments from memory and played

them, moreover, with a command of pianistic resource that excited admiration. His songs were warmly received, and with reason, for they are agreeable music, subtle and well-made.

CASELLA RECEIVES WARM WELCOME AS BOSTON SYMPHONY "POP" SEASON OPENS

An audience that filled the floor and balconies attended the opening of the Boston Symphony "Pop" Concerts at Sym-



ALFREDO CASELLA

phony Hall and greeted Alfredo Casella, the conductor, with a degree of enthusiasm that can have left no doubt in his mind as to the regard and affection held for him in this city. For Mr. Casella has indeed transformed the character of these concerts. His advent here a year ago was marked by a bold determination to eliminate the beer-garden

(Continued on page 37)

NORBERT SALTER, Vienna

I. BOESENDORFERSTR. G.

EUROPEAN CONCERT AND OPERA TOURS

Arrangements made for 1928-29 with JOHN McCORMACK,

SCHIPA, GRAVEURE, and others for Europe

A New York Norbert Salter office will open Oct. 15, 1928

Eastman School of Music

OF THE UNIVERSITY OF ROCHESTER

HOWARD HANSON, Director

An Endowed School Offering Complete Education in Music

Courses Leading to:

Degree Master of Music
Degree Bachelor of Music
Eastman School Certificate

Organ Accompaniment of Motion Pictures

Operatic Training for Professional Career

Complete Preparation for Professional Orchestra Performance

Early Registration for Fall Term Required

July 14, Latest Date for Acceptance of Credentials

Dormitories for Women

For Information, Address:

Arthur M. See, Secretary, Eastman School of Music
Rochester, New York

Leginska Has Busy Season as Symphonic Conductor

The Boston Woman's Symphony Orchestra, Ethel Leginska, conductor, has been engaged for the Erie Festival, from July 9 to 15. The orchestra also will make a four weeks' tour through New England beginning in October. Its season in the Hub City has been a most successful one, the third concert taking place on April 14.

The Woman's Symphony Orchestra of Chicago, of which Miss Leginska is also the conductor, presented its sixth concert of the season on April 29, when Esther Linder, pianist, was the soloist. Bach, Mozart, Delius and Tchaikovsky occupied a place on the program, as well as Leginska's own first performance of the Triptych for Eleven Instruments. This brought to a close the organization's series of eight concerts for 1927-28.

Commenting on the February 5 concert, the critic of the Chicago Daily News said: "Ethel Leginska is succeeding in bringing the Woman's Symphony Orchestra into a large place, the place where it belongs, and she is evidently going to fit it there permanently, which is still another matter." The same writer spoke as follows of Esther Lindy Newcomb's singing of a group of songs set to nursery rhymes by Leginska: "The nursery songs are unconventional and they bring an effect through Leginska's manipulation of notes that stirs the blood. Jack and Jill and their well known tragedy must always have needed such vivid sounds to fortify the idea."

The Chicago Herald and Examiner was of this opinion: "Ethel Leginska, who has made an excellent orchestra out of an aggregation of players, known as the Woman's Symphony, within the space of a few months in which she has had the baton, showed her gifts and attainments as a composer last night in most attractive aspect. . . . These songs have humor of a dainty sort and grace of line and display, also delightful use of modern harmonic color and of rhythms. The public liked them."

Miss Leginska will sail after July 15 for Europe where she will spend the summer visiting her father in East Yorkshire. She will finish her opera, *Rose in the Ring*, having also written the libretto herself. Leginska recently finished five new songs which will be introduced soon.

Critics Unanimous About Burnada

Isabelle Burnada, Canadian contralto, whose London debut was such a brilliant success, will be heard here next season in concert. Her manager, Betty Tillotson, recently returned from a booking trip, reports considerable interest in the young lady, who has been heard this season in New York, Chicago, Boston and Toronto, Can. Everywhere her singing has received high praise from the critics.

The New York Times referred to her voice as being "pure and true and of brilliant power," the other papers likewise commending her. Glenn Dillard Gump, in the Chicago Herald and Examiner, referred to her as having "a voice of rare and true contralto quality—a fine achievement in matters of agility, ample range and more than usual power." The Boston Herald critic, R. R. G., wrote in part: "A voice of real beauty—a sound musician—a woman of intelligence and imagination . . . a singer of ability and high aim."

Yenmita in the Toronto Evening Telegram, was of this opinion that her voice is "dark in color, deeply sympathetic contralto, with an edge like Galli-Curci's, and a throb like Braslau's. She phrased with faultless taste—her tones glinted like glowing gold."

Columbia University Presents Original Works by Faculty and Students

Original works, both instrumental and vocal, were presented by members of the vocal faculty and students of the department of music of Columbia University in the McMillin Academic Theater on April 25. The program was as follows: Variations for two pianos by Morris Watkins, played by the composer and Bassett Hough; two songs for contralto, by Harriett Potter and Stuart Moore, sung by Bernice Altstock; three movements from suite for violin, piano and percussion, by Martha Alter, played by Herbert Dittler, the composer, and John Alter; some Shakespeare music for contralto, flute and harpsichord, by Douglas Moore, sung and played by Bernice Altstock, Martha Alter and Gerald McGarrahan; Bergamasca and Farandole, from Divertimento for strings and percussion (version for two pianos) by Carl Buchman, played by the composer and Bernard Wagenaar; two pieces for violin and piano, by Sigrid Kaeyer and Edward Margetson, played by Herbert Dittler; cowboy songs for baritone, arranged by Seth Bingham, sung by Elliott Williams; two intermezzo for piano by David Barnett, played by the composer, and suite for violin, cello and two pianos, by Stuart Moore, played by Herbert Dittler, the composer, Bassett Hough and Violet Hawarth Todd.

Recital Club Studio Notes

The Recital Club, Rose Hazard, director, has been presenting recitals in the Manhattan Square Hotel, at the Hamilton Community Council, the Manhattan Community Council, and over the radio. Individual members have been engaged for recitals, Lula Root being heard with the Philharmonic Society of Utica, in operatic excerpts in costume and with action; with the Clan McLaren, in Holyoke, Mass., in a Scottish costume recital and in the role of Iris, in the world premiere of the opera *Vanna* at Carnegie Hall. Olga Sapio, concert pianist, and her illustrious father, Romualdo Sapio, gave a two-piano recital at the Club Studios on April 1, which was the outstanding recital of the season, the two pianos blending as one, and Mr. Sapio, well known as an orchestral conductor, playing the orchestra parts on the second piano in a masterly manner. Miss Sapio gave a

recital at the Educational Alliance on April 8. Rosamond Leweck, soprano, is to be heard in recital at the Studio of the Vocal Teachers Guild on May 5.

The Recital Club is to broadcast foreign language recitals over radio station WBGS. The first concert unit of the Club is being offered for bookings for 1928-29. The Opera Ensemble Intime is in demand for operatic recitals.

Monte Carlo Opera Produces Three Small Novelties

Louise Loring Triumphs as Amelia and Donna Elvira

MONTE CARLO.—True to Monte Carlo traditions M. Raoul Gunsbourg, director of the Opera, has presented three novelties, of which a Goldoni comedy, *Sior Todero Brontolon*, with music by Francesco Malipiero, was the first. The work has one act and two tableaux; its content is slight, both dramatically and musically. It was saved from failure only by the great ability of Vanni-Marcoux, who managed to lift the audience above complete indifference.

Another one-act opera, *Chirurgie* (Surgery), composed by P. O. Ferroud, one of the young hopefuls of the French school, gave to two remarkable interpreters, the baritone Armand Crabbé, and the basso Marvini, an opportunity for a great personal success. Ferroud knows all there is to know about technic, and his work is eminently free from conventionality, but it is distinctly of the highbrow variety and therefore not exactly grateful.

La Fille d'Abdoulharah, the third novelty, is the maiden score of M. S. Sanel, who thus reveals himself as a musician of excellent inventive faculty. The three singers who scored successes in this work are Kaisin (tenor), Marvini (bass), and Mme. Bovy (soprano). The conductors for the three novelties were Messrs. Steiman, M. C. Scotto and F. Weiss respectively.

LOUISE LORING TRIUMPHS

Louise Loring, the American soprano, appeared with great success before the cosmopolitan audience of Monte Carlo.



EUROPEAN CAREERS FOR AMERICAN TALENT!

WE arrange Concert Tours for ALL of Europe.

WE place you with the LEADING Orchestras and Opera Houses.

WE book Recitals in ALL Principal Cities of Europe.

WE guarantee you FAIREST TERMS and COURTEOUS TREATMENT. WRITE US IN ENGLISH

ITHMA

INTERNATIONAL MUSICAL AND THEATRICAL AGENCY Youngest and Most Efficient

Artistic Director: PAUL BECHTOLD

Sole Agents for Leading Artists

SCHELLINGGASSE 12, VIENNA I Cables: MUSIKITHMA

She sang the rôle of Amelia in Verdi's *Ballo in Maschera* to general satisfaction, and portrayed the character of Donna Elvira in Mozart's *Don Giovanni* with infinite nobility and dignity. She also displayed a magnificent voice, which she adapted admirably to the expressions of the passion, grief and sorrow of the abandoned wife. She has both beauty and flexibility in her voice, and she uses it musically and as an effective vehicle of expression; she has at her command the most delicate nuances. S. J.

Henri Deering Scores in San Francisco

On April 17, Henri Deering, American pianist, who has met with unanimous success on each appearance here this season, was heard as soloist with the Persinger String Quartet of San Francisco in that city. Last year Mr. Deering played with the same organization, and this year's date is a re-engagement. He played the Chausson concerto and the papers' comments on the pianist's part in its rendition were excellent.

Said Redfern Mason in the Examiner: "Deering played the piano part admirably and it seems a tragedy that we shall not again have the privilege of hearing him." Edward Harris, in the Bulletin, called his performance "magnificent" and continued: "It is a difficult work for the pianist, one that calls for both virtuosity and a keen sense of musical values. Deering possesses both these qualities. He is a pianist one would like to hear more often."

Arthur Garbett in the News said that his brilliant performance helped materially to make the ensemble effective, and Charles Woodman in the Call was of the opinion that Mr. Deering gave the piano part with profound mastery.

Mr. Deering is filling other Pacific Coast dates and will return to New York in June.

Meisle Reengaged for Springfield

Kathryn Meisle, who last season was an outstanding success at the Springfield Music Festival in Verdi's *Manzoni Requiem*, was reengaged to sing the title role in George Chadwick's *Judith*, which was given on May 11 after a lapse of several seasons. She scored a notable success.

The contralto recently returned from another visit to the Pacific Coast, where she appeared on April 10 and 13 in Bach's *St. Matthew Passion* and the Verdi *Requiem*, under the baton of Alfred Hertz. Speaking of her performance in the *Requiem*, Redfern Mason, in the San Francisco

Examiner, said: "Miss Meisle, now a local tradition, sang with a devout sincerity that your churchman must bless," while Edward Harris acclaimed her "one of the best oratorio singers of recent years." That Miss Meisle is equally at home in the exacting music of Bach is proved by the words of Charles Woodman, who wrote of her performance in the *Passion*: "Mme. Meisle used her lustrous contralto, gloriously expressive, particularly in the *Lux Aeterna*—singing with which one would leave satisfied if there were nothing else to hear. The reporter for the Bulletin declared that 'A gifted and versatile artist this—one who can sing such widely divergent types of music as that of Wagner and Bach equally well.'"

After the Springfield engagement Miss Meisle departed westward to fulfill engagements at Normal, Ill., and Bowling Green, Ohio.

Leps Composition Heard by Chopin Club

The Chopin Club of Providence, R. I., celebrated President's Day on April 26 by presenting an interesting program of music at the Plantations' Club. Following two groups of songs by Maria Iacovino, with Oscar Lozzi accompanying, and four Chopin etudes played by Rita Breaud, Andon, a symphonic illustration by Wassili Leps, was sung by Geneva Jefferds Chapman and Berriek Schloss, with the composer at the piano. That the composition is a worthy piece of writing from the pen of this well-known composer, conductor, pedagogue and lecturer, is evident from the following comment which appeared in the Providence Journal: "Wassili Leps in his Andon has at once set at naught the dictum of Strauss that music has nothing more to say that is new; for in addition to the wealth of new melody, the startling contrapuntal antithesis, the examples of inspired lyricism in this composition, the composer seems to have employed in his remarkable interludes an altogether new method. Casting aside the devices of the leitmotif he has, at the completion of one idea, elaborated in his orchestration the philosophy of the one that follows, so that it arrives properly announced and logically accounted for. Throughout the entire composition this is noticeable, from the gorgeous prelude to *It Is Not Time To Die*, and the old Greek idea, *Oh Love is Not Best, but Life*, on to the very end. Geneva Jefferds Chapman, soprano (*Dream Dust*), met all exigencies of her difficult part with both technical skill and interpretative intuition. Particularly fine was her work in the long passage beginning, *Then Came the Clap of Hands Without*, and in *The Sun Was Risen*, and *The Gnome Was Gone*, and throughout, her diction was fine enough to make one forget that English is a hyperborean language. Berriek Schloss, tenor, as *Narrator*, told his story with pleasing voice and perfect diction, while as the *Voice of No* he expounded with equal success the might of the *Inevitable*. The composer, at the piano, showed that in his case the law of compensation, that so often robs a composer of his manual skill, does not apply. He went far in his efforts to make the piano give clear utterance to his orchestral score."

Music Studio Building Under Construction

It will be recalled that some months ago Walter Russell, well known builder of studio buildings, announced that he was ready and willing to build a studio for musicians if he could get the cooperation of the musicians themselves. This cooperation was evidently attained, for it is now announced that the studio building is actually in construction at 160 West 73rd Street. The building will be known as the Sherman Square Studios. It will have sound-proof walls and will be a building for musicians where they may practice and teach without fear of becoming a nuisance to others or of being themselves annoyed. Especially will there be no fear of receiving warnings from irate landlords who sometimes agree in advance to give musicians complete freedom but change their minds afterwards.

The Sherman Square Studios will also have all sorts of other features which will render the conduct of a music teaching studio easy, such as lights to be flashed on and off from the studio to the secretary downstairs to indicate when one pupil is leaving and another may be sent up; also, the house secretary will receive telephone calls if the teacher does not care to be disturbed. The studios are to be sold at a moderate rate and the maintenance and upkeep will be far less than musicians generally pay for rent in New York City.

Freiheit Mandolin Orchestra Plays

Jacob Schaefer is doing remarkable work here with the two Jewish societies which he directs, the Freiheit Chorus and the Freiheit Mandolin Orchestra. It is the aim of both of these societies to present classical music among the poorer class of people and thus to arouse their interest for music of this sort. Mr. Schaefer is a fine composer himself as well as being a conductor of the first order, and obtains results which are truly extraordinary with these amateurs.

The Freiheit Mandolin Orchestra gave a concert on April 28 at Town Hall, in which works by Gretry, Haydn, Saint-Saëns, Mozart, Beethoven, Schubert and Schaefer himself were given. Mr. Schaefer's compositions show a high degree of originality and of skill in construction. The soloist was L. E. Malamut, who played Saint-Saëns' rondo capriccioso as a concertino solo.

Hans Hess Pupil Wins Milwaukee Success

Marie Maxson, of Hans Hess, Milwaukee class, appeared with success at a program of the MacDowell Club in that city. Miss Maxson's performance showed fine understanding, breadth of style and beautiful tone quality, the high type of cello playing expected from the Hess studios.

Mr. Hess is at the head of the cello department of the Wisconsin Conservatory of Music and spends one day each week in Milwaukee. Cellists in Milwaukee and vicinity are indeed fortunate to have opportunity to develop their artistry under the guidance of so excellent and inspiring a teacher as Hans Hess. M. S.

MONA BATES

Pianist

SUMMER COURSE IN CANADA

to be held in Port Dover, a charming summer resort on Lake Erie, Ontario, July 2nd to Aug. 11th. A limited number of Students will be in residence with Miss Bates. One SCHOLARSHIP to be awarded.

For information apply Mona Bates, management, 61 Highlands Avenue, Toronto, Ontario, Canada.

Victor Records — Steinway Piano — Duo-Art Records

Recent Publications

Publications Received

(Clayton F. Summy Co., Chicago, Ill.)

Octavo Edition Sacred Series: Let Not Your Heart Be Troubled, for soprano solo and mixed voices, by Frederick Stanley Smith; A Mother's Glory, for mixed voices, by Frank D. Loomis; Through the Day Thy Love Has Spared Us, for mixed voices, by Paul Ambrose; As Now the Sun's Declining Rays, for mixed voices, by Paul Ambrose.

In Old Virginy, or The Daughter of Langworthy Hall, an operetta for junior or senior high schools, by Ivine, Laurene and Hattiebell.

The Acrobat, character sketch from In a Toy Shop, for piano, by John Mokrejs.

Movin' Pictuh Man, a reading, by Frances-Lang Shaw. **Ma and the Auto,** a reading with music, by Mary Rosa.

Who Said It with Flowers? a reading, by Mary Rosa. **Valcik in C Major,** for piano, by John Mokrejs.

Vivace, C Major, op. 10, No. 7, Etude (Chopin); Allegro, F major, op. 10, No. 8, Etude (Chopin); Allegro Molto Agitato, F minor, op. 10, No. 9, Etude (Chopin); Vivace Assai, A flat major, op. 10, No. 10, Etude (Chopin); Allegretto, E flat major, op. 10, No. 11, Etude (Chopin); Allegro con Fuoco, C minor, op. 10, No. 12, Etude (Chopin)—for two pianos, by Edouard Hesselberg.

Czerny (In New Form), piano solos, by John Mokrejs. **The Very First Violin Studies,** based on major and minor scales, by Ellis Levy (Parts I and II).

Legend of the Dunes, for Organ, by Lily Wadhams Moline.

The Walk to Jerusalem, for organ, by Bach-Griswold.

(White-Smith Music Publishing Co.)

French Blue, What Makes a Garden? Garden Songs, by Nicolas Slonimsky.

(Arthur P. Schmidt Co.)

Schmidt's Educational Series, Volumes I and II, secular vocal duets for soprano and alto.

Valley of Dreams, A Sunset Picture, two pastels for violin and piano, by Irma Seydel.

Spanish Dance, for violin and piano, by Emile Gastelle. **Lucifer's Song,** op. 74, for cello and piano, by George Liebling.

An Old Love Tale, for cello and piano, by Gena Branscombe.

To a Wild Rose, op. 51, No. 1, for orchestra (four violins and piano, cello ad lib.), by Edward MacDowell.

Reviews

(G. Schirmer, Inc., New York City)

Twenty-four Concert Studies for Piano by Aurelio Gionni.—These studies are in all of the major and minor keys. No. 12, in G sharp minor, which is at hand at this writing, is an allegro con brio in sixths for the right hand during the first half, and in sixths and thirds for the right hand during the second half. It is complex and difficult, highly chromatic and also highly effective. It should be a grateful addition to the study material for piano in higher grades and might also find its place on the concert stage.

(G. Schirmer, Inc., New York City)

The Toy-Shop, a musical play, by Gladys Rich.—This work is called a musical play, rather than an operetta, because all of the words in it are not sung. The school operetta and the musical play represent two fields of musical composition that have received comparatively little attention from creative artists; therefore, worthy additions to this type of literature are welcome. The Toy-Shop possesses characteristics that should make it prove popular with young pupils. The libretto, by Phyllis McGinley, tells a story that undoubtedly will appeal to the imaginative fancy of youthful students, and the music has been written with a true regard for the limited vocal capabilities of children. Miss Rich apparently has a penchant for creating charming melodies, and these she embodies in well-balanced, tuneful and attractive accompaniments that accomplish much in creating atmosphere for the content of the text.

Wolfsohn Musical Bureau of New York, Inc., Notes

William Simmons, concert baritone, is fast becoming a radio personality and a favorite on the air. Of his recent broadcast on the Atwater Kent Hour, the Chicago Tribune, under the signature of Elmer Douglas, said, "Unquestionably Mr. Simmons made a tremendous hit. His is an attractive voice, and he used it to great effect. Special mention must be made of the charming effects in his trilled rs." Another recent successful performance for Mr. Simmons was in the annual ball of the Shriners at Kingston.

Maria Kurenko, Russian coloratura soprano, and Toscha Seidel, violinist, replaced Mary Lewis and Rene Chemet at the Newark Festival on May 14.

Allen McQuhae has been engaged for the Chautauqua at Miami, Ohio, and will be heard there on July 29. The Irish tenor anticipates a very busy summer, what with his concert engagements and radio broadcasts.

W. D. Smith Appearing as Lecturer-Pianist

Walter D. Smith appeared recently as lecturer and pianist at Mobile, Ala., under the auspices of the Music Study Club, the Clara Schumann Club and the Music Teachers Association; at Biloxi, Miss., under the Biloxi Music Club, and at the Alabama State Woman's College at Montgomery, Ala. Other engagements booked for Mr. Smith include appearances at the Georgia State College, Valdosta, Ga.; Tennessee Music Club, Cleveland, Tenn.; Kentucky State Convention of Federated Clubs, Paducah, Ky.; Austin Conservatory of Music, Austin, Texas; Music Teachers Association, El Paso,

Tex.; University of Arizona, Tucson, Ariz.; University of Washington, Seattle, Wash.; Brigham Young University, Provo, Utah; Academy of Fine Arts, Ft. Collins, Colo.; and Denver Conservatory of Music, Denver, Colo. Mr. Smith will return to the Chicago Musical College as guest teacher for the Summer Master School beginning June 24.

Mrs. Keator's Dinner and Console Party

One hundred guests gathered on invitation of Mrs. Bruce S. Keator at St. Andrew's M. E. Church, New York, April 30, at a dinner, which was followed by an organ recital by Ernest F. White, and inspection of the organ console. Lillian Carpenter, chairman of the evening, welcomed the guests. Mrs. Keator read a short poem, and Justin Lawrie (tenor of her choir) was song leader, bursting forth into unexpected ditties; one of them was Sweet Adeline, which was subsequently rendered by Mr. Sammond in U. S. army fashion as Sweet Army Beans. Pres. McAll read a message of regret from Tali Esen Morgan, and alluded to "This wonderful lady, Mrs. Keator." He introduced Rev. Dr. Bennett, the pastor, who stressed the importance of music in the church. President McAll introduced Warden Sealy and Dr. Scudder spoke of sopranos who cracked, altos who flatted, tenors who squawked, and basses who huffed and puffed. Dr. Roland Diggle (Los Angeles) made some bright remarks and Mr. Bohen of the Welte Company was applauded for his practical talk. A rising vote of thanks was given Mrs. Keator, followed by singing of "She's a jolly good fellow." The organ recital displayed the splendid talents of Mr. White (treasurer of the N. A. O.) in works by Bairstow, James, Bach, Vienne, Handel, Karg-Elert, Couperin and Dupre. Mr. Mauro-Cottone followed, playing several improvisations.

Bandmaster Goldman Presented with Medal


Edwin Franko Goldman, who conducted a band of one hundred, composed of musicians from Brockton, Mass., and neighboring cities, on May 6, for the benefit of the Musicians' Union of that city, was presented with a handsome gold medal, a gift of the Musicians' Union. The design of the medal is the seal of the City of Brockton. The presentation speech was made by Mayor Harold D. Bent, who welcomed Mr. Goldman on behalf of the city. A recreation was also held for the bandmaster at the City Hall.

A huge crowd attended the concert and Mr. Goldman was given an ovation and was compelled to play a number of his marches as encores. On previous occasions Bandmaster Goldman has received medals from the City of New York, City of Bethlehem, Pa., and one from the Governor of Massachusetts.



LISA ROMA,

one of America's most distinguished sopranos, who is appearing at two different performances of the Harrisburg, Pa., Festival which is now taking place. She is creating the role of Venus in Mirtol in Arcadia, a new work by the well known composer, Henry Hadley. This is the premiere of the composition and promises to be of great interest to music lovers of this country. The other work in which Miss Roma appears is the Mozart C minor Mass, which has never been given in America although it has been performed several times in Salzburg. During the past season Miss Roma has interpreted successfully Santuzza in Cavalleria Rusticana, with the Philadelphia Grand Opera Company; has been soloist with seven leading orchestras, and has sung Schubert programs and oratorios. The soprano has just returned from a coast to coast trip with Maurice Ravel, appearing in the principal cities of the United States and Canada—about forty concerts in all. She was acclaimed by the critics, who agreed with Mr. Ravel that she is a combination of "singer, musician and artist."



MASTER INSTITUTE

OF UNITED ARTS

MUSIC
OPERA CLASS
PAINTING
BALLET
SCULPTURE
DRAMA
ARCHITECTURE
LECTURES

SUMMER SCHOOL, MORIAH, NEW YORK—OPENING JULY 9th

Send for Catalogue X

310 RIVERSIDE DRIVE
NEW YORK CITY

(Academy 3860)

GEORGE LIEBLING

Summer Master Classes

(Also Individual Lessons)

In Chicago Studio, 906 Kimball Bldg.

Beginning June 4th, 1928

Address: Secretary for Mr. Liebling

Concert Season 1928-29
Now Booking

KIMBALL PIANO



Established 1857

PEABODY

Conservatory
Baltimore, Md.

OTTO ORTMANN, Director

The oldest and most noted school in the country offering tuition in all grades and branches, and a staff of eminent European and American masters, including:

Orlando Aprea
Frank Bibb
Charles H. Bochau
F. C. Bornschein
George C. Castello

Austin Conradi
Charles Cooper
Elizabeth Coulson
Edmund Ender
Frank Gittelsohn

Pietro Minetti
Alfredo Oswald
Margaret C. Rabold
Louis Robert
Alexander Sklarevsky

J. C. Van Hulsteyn

Gustav Strube
Pasquale Tallarico
Howard R. Thatcher
Bart Wirtz
Eliza McC. Woods

Scholarships, diplomas, teachers' certificates, and academic credit in schools and colleges

SUMMER SCHOOL—JUNE 25 to AUG. 4

Circular announcing faculty and courses now ready

University of Kansas Pays Tribute to Prof. Charles Sanford Skilton

Distinguished Composer and Head of Theory and Organ Departments Made the Object of a Week of Music, Celebrating His Quarter Century of Service at the University — His *Guardian Angel* and Other Works Superbly Given—Dean Swarthout Opens Festivities with Messiah Performance—Minneapolis Symphony Orchestra, Henry Cowell, College and Visiting Organizations Contribute to Gala Event — Social Affairs Numerous

LAWRENCE, KANS.—A rare combination of honors came to Prof. Charles Sanford Skilton, who presides over the theory and organ departments of the University of Kansas here. Prof. Skilton has been made the object of a week of music conceived chiefly as a mark of respect for himself. All the high points of the week focussed upon him, excepting one. That was the performance of Handel's *Messiah*, with which Dean Doland M. Swarthout, of the School of Fine Arts, opened the festivities on April 29.

For that performance, Dean Swarthout commanded these forces: the Lawrence Choral Union of 450 voices, from the University and from the city at large; the University symphony orchestra, which this year is at the peak of its achievement; Meribah Moore, soprano, of the University faculty; Nina Baylis, contralto, from Baker University in Baldwin, Kans.; Lawrence E. Blackman, tenor, Ottawa University, Ottawa, Kans., and Ira Pratt, bass, Washburn Col-

lege, Topeka. The performance was the best in all particulars that Dean Swarthout has conducted in Lawrence.

The chief feature on April 30 was the lecture recital by Henry Cowell, California modernist, whose strong arm methods at the piano proved a delightful surprise to a community where more usual methods are the rule. The audience was interested to observe that the total effect of Mr. Cowell's "tone clusters" often was not cacophony, but a distinct impression of tonality, and while few who heard him felt urged to throw overboard their finger technique forever, still fewer found what they heard unpleasant.

The formal completion of a gift of extreme importance was the feature of May 1. That afternoon the William Bridges Thayer collection of art objects was formally tendered the University by Jo Zach Miller III, one of the trustees under the will of Sallie Casey Thayer, Kansas City collector. The presentation was in the home of the collection, which is the former Spooner library. Former Chancellor Frank Strong of the University accepted the gift for the school, and there were short greetings from Chancellor E. H. Lindley, Mr. Strong's successor; Mrs. L. D. Whittlemore, director of the Mulvane Art Museum, Topeka; and R. A. Holland, director of the Kansas City Art Institute. At night, in the Memorial Union Building, Chancellor Lindley presided over a "fine arts dinner" in celebration of the gift, at which the speakers were Clara Hutton, from the student body; Alexander Buel Trowbridge, director of the American Federation of Arts, Washington; Prof. William A. Griffith, Laguna, Cal.

Wednesday (May 2) was the first of the two Skilton

days. That night Prof. Skilton's oratorio, *The Guardian Angel*, was performed by what proved to be the largest assemblage of musicians ever heard in a Lawrence musical effort—an adult chorus of 450 voices; a children's chorus of 210 voices; the Minneapolis Symphony Orchestra, and these soloists; Jeannette Vreeland, soprano; Alice Moncrieff, contralto; William Rogerson, tenor, and Bernard Ferguson, baritone.

The Guardian Angel is probably the work Prof. Skilton values highest among his numerous published things. It is nominally an oratorio, called so chiefly because of the manner of performance, since the text is a poem by Abbie Farwell Brown detailing the wanderings of a child, her danger, and her salvation through divine intervention. It is based on a legend of the Carolina Moravian settlement, and in its construction Prof. Skilton has employed at the very outset of the work a Moravian children's hymn that plays an important part in the development. He utilizes a system of identifying motifs that he manages to keep from resembling a card index affair. The music, in its evident "scholarliness" does not forget to be harmonically and melodically interesting. There are a great many opportunities for contrast that arise from the forces employed as well as from the text, and these, too, Prof. Skilton does not neglect. The closing



THE NEW AUDITORIUM OF THE UNIVERSITY OF KANSAS, where the Lawrence, Kans., Festival was held.

chorus is a monumental sort of thing; piling up higher and higher to a vast sort of climax, and tapering away at the very end in an exceedingly effective diminuendo on a simple G major chord.

There were many calls for the composer, calls made even more sincere by the excellent performance given the work through the instrumentality of Dean Swarthout, who conducted it. Nor did the Skilton celebration end there; May 3 the Minneapolis Orchestra, under Henri Verbrugghen, was heard in two programs, upon each of which Skilton works were given. At the matinee his orchestral *Legend* was heard and later in the program the prelude of his cantata, *The Witch's Daughter*, was performed, and Meribah Moore, soprano, of the University faculty, sang the soprano aria from the same work. At night Skilton's *Suite Primeval*, based on Indian themes of varying origin, was the chief offering. Between the concerts Prof. Skilton was guest of honor at a dinner presided over by Chancellor Lindley and designed to honor in some measure the quarter century of service given by the composer to the University. The fine arts faculty presented Prof. Skilton a silver loving cup, and there were many commendations for him, and reminiscences of his life in Lawrence.

The week of music closed officially on Friday night with a concert by the Women's Glee Club of the University, conducted by Miss Moore. But the day's program included concerts in the elementary schools of Lawrence, a concert by the Fraternal Aid Band under Walter Rigdon; a program by the Junior High School Orchestra and Glee Clubs, directed by Hazel Lynn, and a program by the singing organizations of Haskell Institute, the Indian school on the outskirts of Lawrence, directed by Stella Robbins.

Other organizations heard through the week (and heard, incidentally, by almost every civic club and organization in Lawrence) were the Haskell band, N. S. Nelson, director; the glee club and orchestra of Oread High School under Rosalie Justus and Donald Dabenstein; the University band, conducted by J. C. McCauley; the Liberty Memorial High School band, Gregory Bueche, conductor, and others. The schools contributed also demonstrations of musical instruction for their patrons, and hospitals were sent music throughout the week.

At the annual fine arts convocation, held Tuesday morning in the new University Auditorium, Mr. Trowbridge was the speaker, and there was music by the chorus heard in the *Messiah* and the Skilton work—the music being the *Hallelujah* chorus from *The Messiah*, accompanied by the University Orchestra. The new auditorium is a real blessing to the school, which until this season has been forced to hold all concerts in Robinson gymnasium, a room acoustically excellent, but exceedingly inconvenient for musical uses. The new hall seats 4,000, and contains in addition a stage upon which the most ambitious productions may be held.

WILL ROGERS

FOURTH ANNUAL "LECTURE" TOUR
1928-29

Bruce Quisenberry
511 Fifth Avenue, New York
(Management: CHAS. L. WAGNER)

At Recent Singing of Bach Program in New York City

"Mr. Kraft Sang with Intelligence and Sincerity."

W. J. Henderson, *New York Sun*.

"The finest of them was the arousing voice of Arthur Kraft."

C. D. Isaacson, *New York Morning Telegraph*.

Arthur Kraft's Summer School

On Lake Michigan

July 30th to Sept. 7th, 1928



Arrow (at left) indicates Mr. Kraft's Studio on shore of lake

Arthur Kraft will conduct a class in Voice Culture at his summer home, at Watervale (Arcadia Post Office), Michigan. Watervale is located on Herring Lake and Lake Michigan, 6 miles south of Frankfort. A place for serious study and recreation. Golf, Swimming, Tennis, Boating, etc.

Studios available for Practice.

Concerts will be given by students during course.

Address all communications to Management:

ARTHUR KRAFT, 149 West 85th Street, New York City



Mishkin photo

MORIZ

ROSENTHAL

"Greatest of the Virtuosi, he is also Poet and Profound Musician."—*Chicago Herald-Examiner*

Celebrated Pianist

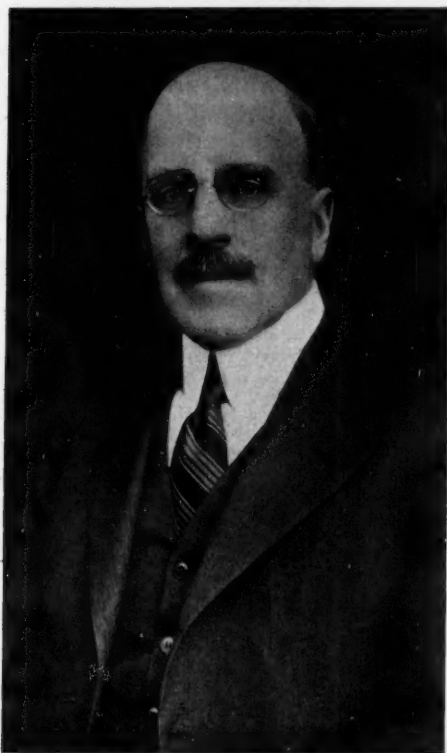
Management: R. E. Johnston

1451 Broadway, New York

Knabe Piano

Ampico Recordings

an excellent four manual Austin organ, and the most excellent facilities for handling a large audience. A slight compromise with the athletic department has been made in that the parquet is flat a distance of twenty rows from the stage, to furnish a court upon which basketball games may



CHARLES SANFORD SKILTON,
head of theory and organ departments of the University of
Kansas, who was signally honored during the Lawrence
Festival.

be played. The two balconies begin back of the flat floor, and are so tilted that occupants may view the games as easily as the events on the stage proper. J. A. S.

University Choral Union Completing Forty-ninth Season

The University Choral Union, which occupies so important a position in the history of the Ann Arbor (Mich.) May Festival is completing its forty-ninth season. During its earlier days it gave concerts intermittently each season, but since 1894, the beginning of Ann Arbor's May Festival, its activities have been centered more largely upon performances at this event each spring.

A summary of its accomplishments produce some startling figures. Forty-nine of the larger choral works by thirty-three composers have been heard in one hundred and three performances. Thirty-five smaller choral works by twenty-two composers have been heard in sixty-two performances. In addition, at the various faculty concerts and in supplementary programs forty symphonies, more than two hundred symphonic poems, etc., seventy-eight overtures, fifty concertos, and a like number of chamber music works totalling works by more than two hundred composers have been heard in something over six hundred performances, while practically the entire literature of piano, violin, cello, organ, flute, harp, etc., solo songs and arias have been covered in the series of concerts, many of the works of the individual composers having been performed several times each. The list of individual titles totals more than twenty-four hundred.

During this same period eleven orchestras have participated in two hundred twenty-eight concerts, two bands, fourteen chamber music organizations, several opera companies and great choral bodies have been heard in more than three hundred concerts. Thirty-two renowned conductors have been heard, while forty-six contraltos, fifty-one tenors, seventy-one basses, fifty-eight pianists, forty-three violinists, twenty-two cellists, twelve organists, and five miscellaneous artists have contributed in various ways. When this list is supplemented by more than fifteen hundred programs which have been given by the University School of Music, a reasonable estimate of the number of works performed would approach twelve thousand. These added to the Choral Union works would approximate fourteen thousand compositions heard during this period. With an average membership of three hundred in the chorus, and an average drop-out of fifty per cent annually, the total number of singers who have appeared in the Choral Union would approximate during its forty-nine years of existence seventy-five hundred individuals.

Facts Concerning Yosie Fujiwara

Yosie Fujiwara, a lyric tenor from Japan, who recently made a successful New York debut at the Gallo Theater, is such a great favorite in his native land that he has won from his fellow-countrymen the appellation of "Our Tenor." Prior to his New York appearance, Mr. Fujiwara toured his native country, as well as Hawaii and the Pacific Coast, including in his schedule benefit performances to aid the Japanese trans-Pacific fliers. While somewhat overshadowed by his popularity as an artist, many of the critics in Japan are realizing the influence of Fujiwara's creative efforts on the popular Japanese songs. The touch of the occidental tune and harmony applied so effectively by him is gradually setting a standard which undoubtedly will result in revolutionizing the method of singing Japanese folk songs.

Some years ago Fujiwara visited Italy, and since then he has spent the summer months each year at the picturesque

Lake Como, studying under Italian tutors. When the Music Box Revue was at its height in New York, Grace Moore invited Fujiwara to the theater, where she was engaged as the primadonna of the Revue. He sang for her with the accompaniment of Mr. Tours. The tenor made an excellent impression upon Miss Moore, but, as he was returning to Italy to study singing, it was necessary to refuse her offer to assist him in obtaining a suitable role in one of the Broadway shows.

Fujiwara has recently signed a contract with the Victor Talking Machine Company, and already his recordings amount to more than a dozen.

Langston Gives Distinction to Role of Fricka

At the recent performance of Die Walkure, given by the Philadelphia Civic Opera Company, Marie Stone Langston was cast as Fricka. That the choice was a wise one is evident from the following comment which appeared in the Philadelphia Inquirer: "Marie Stone Langston demonstrated that it isn't necessary to search through the highways and byways of European opera houses for Wagnerian singers.

The ease and excellence of the local singers was, in some respects, one of the most gratifying aspects of the occasion." It was the opinion of the critic of the Philadelphia Record that Marie Stone Langston gave grace, dignity and distinction to the small but musically very beautiful role of Fricka, and the reviewer for the Public Ledger thought that Miss Langston was a splendid Fricka, imperious as the role demands and effective vocally. According to the Evening Bulletin, "Marie Stone Langston put considerable spirit into her delivery of Fricka's strenuous upbraiding of Wotan, in true wifely fashion, the upper tones of her oft-admired voice being most effective."

Hughes Pupil Heard

Jeanne Mills, pianist, who has been a member of Edwin Hughes' class in New York this season, gave a program under the auspices of the Women's Philharmonic Society in Steinway Hall on May 13. She will play a recital in the Little Theater of the Three Arts Club on the afternoon of May 20, presenting numbers by Beethoven, Chopin, Rachmaninoff and Dohnanyi.

The Civic Music Commission of Winston-Salem, N. C.

Announces the Sixth Session of the

CIVIC SUMMER MASTER SCHOOL of MUSIC

WILLIAM BREACH, Director

Winston-Salem, North Carolina

Sessions Held at Salem College

June 18th to July 27th, 1928

Including the

SCHOOL OF SACRED MUSIC

Under the direction of

JOHN FINLEY WILLIAMSON

(Conductor Dayton Westminster Choir)

The faculty of this Summer School is the regular faculty of the widely known Westminster Choir School and all branches will be taught as they are taught there.

Also the

School of Public School Music under the direction of Mr. Breach

For complete illustrated booklet or further information, address Raymond Anderson, Business Manager,
P. O. Box, 843. Winston-Salem, North Carolina.

A knowledge of Popular Music makes possible a better
understanding and appreciation of the Classics

SHEFTE RAPID COURSE In Modern Piano Playing A RAPID SYSTEM for those who wish to play

POPULAR MUSIC in the shortest possible time and also for forming
an excellent foundation for those who wish to pursue the CLASSICS.

Shefte Rapid Course—Vol. 1—Price \$1.00 in U. S. A.

For beginners with no knowledge of music or who have had little teaching.

Shefte Rapid Course—Vol. 2—Price \$1.00 in U. S. A.

For those with fair knowledge of music.

Shefte Rapid Course—Vol. 3—Price \$1.00 in U. S. A.

For the advanced student and professional pianist.

A legitimate—fundamentally correct Piano Method endorsed by leading
American Authorities, a few of which endorsements appear below.



My teachers and myself are much taken with the Shefte Course and we have decided to use same in our school. It is a method which can be used profitably by any piano teacher and will not conflict with any of the established principles of music. I can unhesitatingly recommend this work not only to teachers of music but to many musicians playing professionally.

David Berend
Berend School of Music, Inc.
New York City.



As I see it, the Shefte Books, with their remarkably concise and practical treatment of the basic principles of All music; that is Rhythm, Melody and Structure, are sounding the keynote of Modern Jazz as a definite and dignified racial expression.

Alvin Steedman
Steedman Academy of Music and Fine Arts, Inc.
1449 South Third St., Louisville, Ky.

Knowledge acquired by students through the study of this course
makes an excellent foundation for more serious study.

FORSTER MUSIC PUBLISHER, Inc.
218 SOUTH WABASH AVENUE, CHICAGO, ILL.

Children's Choruses the Feature of the Chicago Civic Music Association Festival

One Thousand Youngsters, Trained in the City's Parks and Playgrounds, Make Excellent Impression Under Borowski's Baton — DeLamarter Conducts Civic Orchestra — Other Programs of the Week

CHICAGO.—Taking part in the Civic Music Association's annual festival at Orchestra Hall on Sunday afternoon, May 6, were the combined children's choruses, trained in the association's classes in the parks and playgrounds of the city, and the Civic Orchestra. The chorus of one thousand voices gave fine account of itself in folksongs, modern songs and Edgar Stillman Kelley's cantata, Alice in Wonderland, under the efficient direction of Felix Borowski.

Under Eric DeLamarter's excellent leadership the Civic Orchestra played with telling effect Dvorak's Carneval overture, Mayseder's Ball Scene, Stock's arrangement of Schubert's Moment Musical and the French Military March from Saint-Saens' Algerian Suite, besides accompaniments for the choral numbers. The Civic Music Association deserves a vote of thanks for what it is doing toward creating musical interest among the young people.

SARA LEEVEE IN PIANO RECITAL

A young and gifted pianist, Sara Levee, who has carried off many honors and several recent prizes, proved in recital at the Playhouse, on May 6, that hers is a transcendent art. She played a program of Bach, Scarlatti, Beethoven, Chopin, Ravel, Sowerby, and Liszt in such brilliant manner as to bring salvos of applause from a large and enthusiastic audience. Miss Levee is unusually gifted, and having been well and conscientiously trained under the expert tutelage of Glenn Dillard Gunn, she should go far along the road which leads to success.

EDWARD BOATNER, BARITONE

At Kimball Hall, also on May 6, a baritone of exceptional merit was disclosed in Edward Boatner, who sang a well arranged program with intelligence, individuality, excellent technique and fine style. His is a baritone of rich, smooth quality, which he uses with skill and understanding and his sincerity and simplicity of manner make him an artist to whom it is a joy to listen. His singing of old Italian numbers by Buononcini, Caldara, D'Astorga and Scarlatti won him the full approval of his many listeners.

Mr. Boatner emanates from the well known Herman Devries' studio, where he has evidently been expertly schooled.

AMERICAN CONSERVATORY ORCHESTRA CONCERT

The concert given by the American Conservatory Symphony Orchestra, assisted by artist students, at Orchestra Hall on May 7, drew a large and enthusiastic audience. The orchestra is a great credit to the American Conservatory and its playing on this occasion once more upheld the high standard of this prominent school of musical education. In Massenet's Phedre overture, Tchaikovsky's Nutcracker Suite and the accompaniments for the soloists the orchestra proved a worthy product of a worthy institution.

The soloists, too, disclosed the fine training received at the American Conservatory. Cornelia Bernaas Graham reflected the splendid teaching received under Karleton Hackett of the *Il est doux* aria from Massenet's *Herodiade*. Her lovely voice has been well trained and she uses it with care and understanding. Eva Polokoff gave a good account of herself in the *Sinding* A major Concerto for violin and orchestra; Storm Bull, a young boy, played well the first movement of the Grieg Concerto for Piano and Orchestra.

and Paul Esterly closed the program with a good performance of the Cole Heroic Piece for organ and orchestra.

ELLEN KINSMAN MANN'S SUCCESSFUL STUDENTS

Two singers from the studio of Ellen Kinsman Mann have registered signal successes with the largest moving picture theaters in Chicago. Following several re-engagements, Doris Morand, contralto, is singing this week at the Uptown Theater and appeared last week at the Tivoli. Helen Westfall, soprano, meantime is this week's singer at the Chicago, the third of the Balaban and Katz chain. Re-engagements seem to be the tradition in the Mann studio.

Indications are that Mrs. Mann will be very busy this summer with her summer class. Many teachers are registering with her for summer study in June, July and August, as they have found in previous years that her work is of the greatest value to them in their own classes. Her training, based on principles of bel canto, covers every point of voice building and interpretation, and the atmosphere of the studio is inspiring to earnest singers and teachers who want to find inspiration for their own work.

CLOSING EVENTS AT OUMIROFF STUDIO

The end of Boza Oumiroff's busy season is marked by two pupils' recitals, which are scheduled for this month by the popular Chicago baritone. On May 17, he will present his pupils in the department of music at Elmhurst College, where he is head of the vocal department. On May 27, at Recital Hall, Fine Arts Building, he announces a program by his Chicago class, assisted by the well known Northland Trio, a professional organization of women singers, which has coached with him for a number of years.

Immediately after this recital, he will leave for a trip to Europe with Mme. Ella Spravka-Oumiroff, where the two artists will fill a number of concert engagements in London, Paris and elsewhere on the continent. They will be absent until the opening of the Chicago season in September. Among their engagements will be a visit at the Serbian home of Maestrovitch, the noted sculptor.

A SON TO MR. AND MRS. JACQUES GORDON

Mr. and Mrs. Jacques Gordon announce the arrival of a son, Nicholas, on April 12. Congratulations to the happy couple, who now have two sons to follow in their illustrious footsteps.

BACH CHORUS CONCERT

An all-Bach program was presented by the Chicago Bach Chorus under William Boeppler's direction at Orchestra Hall on May 9. Assisting were forty-five members of the Chicago Symphony Orchestra, Isabel Richardson Molter, soprano; Clara Schevill, alto; Walter Boydston, tenor, and William Quentmeyer, bass. This combination gave a fine performance of the program. Outstanding among the soloists was Isabel Richardson Molter, whose beautiful soprano voice rang clear and true throughout in her various soli, which she gave in true Bach style.

MRS. HERMAN DEVRIES' PUPILS GIVE RECITAL

Two young sopranos from the class of Mrs. Herman Devries—Lolita Bertling and Cathryn Colvin—joined forces and gave a program at Fine Arts Recital Hall in Jessie Hall's Young American Artists Series, on May 10.

Both have fresh, lovely young voices, which they have been taught to use intelligently and artistically, and they have evidently learned well the art of projecting song. They sang their individual groups with ease, musical style and understanding, greatly pleasing the many listeners on hand.

AMERICAN CONSERVATORY NOTES

The final contest of artist voice students for appearance at the annual commencement concert takes place May 19.

Oscar Saenger of New York City, famous vocal instructor, will conduct a master class at the American Conservatory this summer. Mr. Saenger will award one free scholarship for private lessons and five free scholarships in the opera classes.

The annual commencement concert and exercises will be held in the Auditorium on June 19. The wealth of artistic talent in the student body of the Conservatory promises a program of exceptional merit. The students will be selected in contests, with well known musicians not connected with the Conservatory acting as judges.

Adolf Weidig, who has been on leave of absence for several months, is sailing from Naples this week to return to his professional activities in America. He will resume teaching at the Conservatory on May 21.

Piano pupils of Earl Armit will be presented in recital at Conservatory Hall on May 17.

MME. SPRAVKA'S PUPILS AT BUSH

Eight pianists, studying under the able guidance of Mme. Ella Spravka at the Bush Conservatory, were presented in a concert at the school on May 11. All showed the result of the fine training received and reflected credit on their efficient mentor as well as upon the school in which they are taught. Numbers by Dvorak, Beethoven, Chopin, Debussy, Dohnanyi and Liszt were well played by Sivi Salmen, Mary Grote, Bertha Sereikas, Dorothy Towles, Paul Smith, Virginia Jokisch, Alicia Appelmann and Mildred Nielsen.

HERMAN DEVRIES PUPIL SCORES

Clara Hartman, soprano, who belongs to the class of Herman Devries, appeared at the Fine Arts Recital Hall on April 26. Miss Hartman has a lovely clear voice, which she uses with telling effect; her diction is correct; her phrasing excellent, and having been well prepared for her debut, she was most successful in her first recital.

CHICAGO MUSICAL COLLEGE NEWS ITEMS

Pearl Walker Yoder, artist pupil of Herbert Witherspoon, was soloist at Temple Shalom on April 27 and 28 and again on May 4 and 5.

George W. Gove, bass, pupil of Mr. Witherspoon, was guest artist with the Chicago Music School at their concert given at Lyon & Healy Hall, on May 7.

Gertrude Towbin, pianist and member of the faculty, and Frederick Dvornch, violinist, pupil of Max Fischel, played at the annual dinner of the New England Colony Club, at the Stevens Hotel, on May 1. They also presented a very interesting program at the Proviso Township High School, on May 9.

Angela Sheelar, pianist, pupil of Moissaye Boguslawski, gave a group of piano solos in the French Room of the Drake Hotel on May 2, for the opening of the New Jack and Jill Theater.

Amelia Ginejt, pianist, pupil of Lillian Powers, appeared with great success, on a program held at Walsh's Hall under the auspices of the Agatona Giller Club.

Herbert Witherspoon, president of the College, with Mrs. Witherspoon, returned Saturday, May 12, from a Spring vacation spent at their country home at Darien, Conn.

JEANNETTE COX.

Mrs. Perfeld to Talk

Effa Ellis Perfeld will give a talk on Musical Truths at the meeting of the Associated Music Teachers' League at the Hotel Majestic, on May 23. Questions and discussions will be invited.

FRANCESCO DADDI
Of Chicago Opera Association
SPECIALIST IN VOICE PLACING—FUNDAMENTARY TRAINING FOR BEGINNERS—COACHING FOR OPERA AND RECITALS.
729 Fine Arts Building, Chicago, Ill. Harrison 5755

Bush Conservatory
EDGAR NELSON President
EDGAR A. BRAZELTON Vice-President
SUMMER SCHOOL
JUNE 25 TO AUGUST 4
Musie Dramatic Art Languages Dancing
FACULTY OF 125 INSTRUCTORS
School Open Throughout Entire Year
Courses Leading to Certificates, Diplomas and Degrees
Credits Recognized by State Boards
Write for Catalog
M. C. SCHWENKER, Mgr.
DORMITORIES 839 N. Dearborn Street CHICAGO

Mr. and Mrs. HERMAN DEVRIES
IN EUROPE JUNE, JULY AND AUGUST
Will re-open their studios September 15. (THOS. NOBLE MacBURNIE, noted teacher of tone production, oratorio, opera, in full authorized charge of Devries' pupils during absence of Mr. and Mrs. Devries). Reserve hours for Summer term now.
528 FINE ARTS BUILDING CHICAGO, ILL.

HANS HESS
CELLIST
Management of Hans Hess, Fine Arts Bldg., Chicago, Ill.

VITTORIO TREVISAN
OF CHICAGO OPERA ASSOCIATION
Vocal Studios:
400 Fine Arts Building, Chicago, Ill. Phone 4109 Wabash

ISADORE L. BUCHHALTER
PIANO PEDAGOG
Studio: 915 Kimball Hall Building Chicago, Ill.

THOMAS NOBLE MacBURNIE
Full Stage Experience Each Week
608-609 Fine Arts Building, Chicago Phone 8988 Wabash

HOWARD WELLS Pianist and Teacher
"The Pianist's Thumb" and "Ears, Brain and Fingers"
506 Fine Arts Bldg. Chicago, Ill.

VITALY SCHNEE
PIANIST
3216 Fullerton Ave., Chicago Phone 6258 Albany

EDGAR NELSON
Coaching, Oratorio and Vocal Repertoire
BUSH CONSERVATORY 839 North Dearborn St., Chicago

OUMIROFF FAMOUS BARITONE OF PARIS AND LONDON
Master of the Art of Breathing, Builder of Many Famous Voices
Eminent authority on the art of Lieder Singing and Grand Opera
510 Fine Arts Building, Chicago, Ill.

GEORGIA KOBER
Distinguished American Pianist and President
SHERWOOD MUSIC SCHOOL :: FINE ARTS BLDG. :: Chicago, Ill.

Maestro **SOMMA**
GUGLIELMO
of La Scala and Chicago Civic Opera. Complete instruction in singing.
Studio: 820 Kimball Hall
Telephone: Wab. 6668
Appointments on Tuesday and Friday from 2 to 6.

WALTER SPRY
PIANIST-PEDAGOGUE
COLUMBIA SCHOOL OF MUSIC CHICAGO

BARONESS OLGA VON TURK ROHN
PRIMA DONNA SOPRANO VOICE PEDAGOG
12th Floor, Kimball Building, Chicago, Ill.

BRILLIANT-LIVEN
MUSIC SCHOOL MICHAEL LIVEN, Director
PIANO-VIOLIN-HARMONY Tel. Spaulding 8159
Studios: 820 Kimball Bldg.—1956 Humboldt Boulevard, Chicago

GORDON CAMPBELL
PIANIST—ACCOMPANIST—COACH
Repertoire for Vocalists and Instrumentalists
CHICAGO MUSICAL COLLEGE Home Phone: Edgewater 8921

GORDON STRING QUARTET
JACQUES GORDON CLARENCE EVANS JOHN WEICHER RICHARD WAGNER
1st VIOLIN VIOLA 2d VIOLIN CELLO
Management: Gordon String Quartet, Orchestra Hall, Chicago

EDWARD COLLINS
Pianist—Composer—Conductor
64 East Van Buren Street, Chicago, Ill.

Many Marchesi Artists Winning Recognition

Satine and Armine Meduria, twin contraltos, from the studio of Blanche Marchesi in Paris, who are just starting their career as duettists in London, have been causing quite a little stir. It has been interesting to see and hear two girls who possess lovely voices, similar in quality, and Mme. Marchesi has had nearly all the duets they sing specially arranged for them. A novelty, they are much in demand and recently gave an excellent program over the radio in London. The Radio Times of that city, dated April 21, said: "These contraltos are twins, an ideal pair, in consequence to sing duets."

Norah Sabin, a light lyric soprano, has just made her debut in London as Polly Peacham in The Beggar's Opera at the Lyric, Hammersmith. The critics were unanimous in their praise of the singer, the Daily Dispatch saying: "Judged from both the critical viewpoint and from the ovation the matinee audience gave her, Norah Sabin, who was trained in Manchester by Mme. Marchesi, was a distinct success. Miss Sabin showed delicacy in her treatment of all the songs that fell to her lot, and since she has, too, a good stage presence her interpretation of the part was a welcome one."

Laparra, eminent composer of the Joueur de Viola, performed at the Opera Comique in Paris, has promised to give the young singer the principal soprano part in his opera.

Another artist-pupil, Dorothy Camberra, hailing from Australia and said to have a remarkable light soprano voice, will make her debut in a recital at the Salle des Agriculteurs, Paris, on June 6. Commenting upon her appearance in Monte Carlo, the European World of February 22 said: "Miss Camberra made an excellent impression on the favored few who heard her last Sunday. She exhibited a voice of unusual quality and compass, and her breathing and production revealed her to those experienced in such details, as a pupil of Blanche Marchesi, the incomparable teacher. Her program was varied and the piece de resistance Ah! Le So from Mozart's Il Flauto Magica revealed a flexibility in florid passages which should carry her far in the future."

Mme. Marchesi, herself, after a career of thirty-three years before the public, will soon give recitals in Paris, London and Brussels.

Blanche Lafontaine will give a recital this spring in Paris. The Figaro spoke of this singer's voice as one "of rare beauty and perfect style," while the London Daily Telegraph said: "Her voice was much admired, her top notes in particular being excellent."

Enid Settle, still another Marchesi artist, has won favor both in opera and concert. La Gaulois describes her voice as "superb and full of promise," and the other critics comment most favorably.

Two sisters, Margaret Seven Child and Vera Graham Child, soprano and contralto, who have been working in the Paris studio, made their debuts at Southsea, England. After their concert there the Chronicle wrote: "Has Southsea discovered two prima donnas who are likely to make a great name for themselves in the future?" J.

Helen Wait-deMura Sings at Sammis-MacDermid Studio

The Sibyl Sammis-MacDermid studio on Riverside Drive recently was the scene of much enthusiasm over the singing of Helen Wait-deMura who is the wife of deMura, tenor of reputation in Italy. Mme. deMura began her studies with Mrs. MacDermid several years ago, before her career abroad, and upon every occasion possible returned to New York to continue work with her.

The singer was heard in the Rossini aria, Una voce poco fa, from the Barber of Seville; Charmant Oiseau (with obligato), from the Pearl of Brazil by David; some Spanish songs, and songs by James G. MacDermid with the latter's accompaniment.

In the arias Mme. deMura at once impressed her listeners with confidence due to oft repeated performances given them in operatic setting abroad and delighted with her brilliant scale and ease in negotiating the difficult passages and cadenzas. The Spanish songs also took on real flavor from the singer's understanding of them and the English songs served to display volume and dramatic element not suspected from listening to the coloratura numbers.

Mary Schultz, in violin numbers, was a welcome addition to the afternoon, as were also the accompaniments supplied by Mrs. Eidler.

Helen Chase Studio Activities

Among the Helen Chase artist pupils singing at church services on Easter Sunday in New York and vicinity were Margaret Speaks, soprano; Robert Derringer, tenor, and Rebekah Crawford, contralto. Alice Busee and Margaret Speaks have been continuing their radio programs over WOR, WRNY, and other stations. Miss Speaks and Mr. Derringer gave a joint recital on April 21 over station WOR. Mr. Derringer has become popular on the Roxy radio programs given over WJZ, and Margaret Speaks was also heard to advantage on one of the recent Roxy hours.

Among the well known artists whom Miss Chase is assisting in the preparation of operatic roles are Nanette Guilford, of the Metropolitan Opera Company, and Maria Wittkowska, of the Philadelphia and Cincinnati grand opera companies.

Activities of Klibansky Pupils

Continued success seems to follow the activities of artists from the Klibansky studio. Geraldine Calla Nolan gave a concert at the Latin School, Boston, and was enthusiastically received. Phoebe Crosby, also heard in Boston, gave a radio program in Schenectady. Tristan Wolf was heard over radio station WAAM, in the Pirates of Penzance. Florence Bowler, the new contralto soloist at the Church of the Redeemer, Yonkers, was heard over station WEVD. Edna Lambert is now contralto soloist at the First Presbyterian Church, Morristown, N. J., and is singing over station WOR Thursday evenings.

Louise Smith was heard in a program in Ridgewood, N. J., at the home of Mrs. A. Clement, and also several times over station WOR; she has been re-engaged as soloist at the First Presbyterian Church, Bloomfield, N. J. Lizetta Braddock is appearing in Shubert's Under the Red Robe. Cyril Pitts has been reengaged as tenor soloist at St. Andrew's Church, New York City. Gladys Bowen has been re-engaged at the First Presbyterian Church in Des Moines,

Ia. Christina M. Geitner has been engaged as soloist at the First Baptist Church, Hickory, N. C. Lauritz Melchior, who studied with Mr. Klibansky in New York, is meeting with success at the Hamburg Opera House. Lottice Howell continues to receive the highest praises as Barbara Fritchie in My Maryland. Vivian Hart is appearing with success in her own act, on the Keith Circuit.

Mr. Klibansky gave an artist pupil recital in White Plains end of April, and held his Boston master class on April 7.

Bori on Tour With Metropolitan

Lucrezia Bori, one of the most dependable artists of the Metropolitan Opera, now is on tour with that company and meeting with her usual success. Despite the fact that it will be a long and strenuous season for Miss Bori, she probably will go as formerly to Ravinia for a whole or a part of the summer season, following which she plans a trip to Europe for a complete rest prior to the opening of the Metropolitan in the fall. Owing to the many appearances which Miss Bori will make at the Metropolitan next season, she will sing in but a few concerts. During the past season, as she returned to New York about a week before the opening performance at the Metropolitan, there was time for but a two



LUCREZIA BORI

concerts afield, in Washington and Waterbury. In New York she opened the Bagby Morning Musicales and also, during the season, has sung at many private musicales and benefits.

Miss Bori's Metropolitan Opera season opened with Pelleas and Melisande on January 25, following which she was heard in Carmen and gave such a musicianly interpretation of the role of Micaela that it resulted in eulogies for her from the critics. Miss Bori appeared in four sold-out performances of Mignon and was cast twice in L'Amore dei Tre Re. On February 27 she sang in Traviata, and, despite the fact that the opera was given for the fourth time this season, the house was sold out, even to the standing room, and people turned away. In Brooklyn Miss Bori was heard in Pagliacci and Mignon. The premiere of Rondine was given at the Metropolitan on February 10, with Miss Bori creating the role of Magda in America. The opera met with such an immediate success that following this first performance it was given six times in the space of four weeks, five performances in New York and one in Philadelphia, all of them before sold-out houses.

Victor Benham's Manchester Success

Victor Benham recently appeared as soloist with the Hallé Orchestra in Manchester, playing Beethoven's "Emperor" Concerto.

The following is from the Manchester Guardian: "Victor Benham played the E flat Concerto with a breadth and brilliance that was overwhelming. The variety of his tone was astonishingly fine and the whole character of his interpretation was full of majesty. The slow movement was lovely in its delicacy and the Rondo was given with the irresistible humor intended by the composer."

From a former criticism of Ernest Newman: "Mr. Benham's art is so perfect that if a slight digression occurs we are taken aback, so accustomed are we to look upon his playing as coming from a deeply thoughtful and poetic personality. Nearly all he does is presented in the noblest way, and technic, tone and rhythm go together as the means to the end."

Werrenrath Meets with "Universal Favor"

The recital that Reinald Werrenrath gave recently in Richmond, Va., was reviewed in part as follows by the Richmond News Leader: "He sang in a dozen moods, ranging from that of Wagner's Traume to that of the martial Two Grenadiers of Schumann; he sang the simplest of folk ballads and the most difficult songs in the baritone range; he was a concert baritone, a dramatic baritone and an oratorio baritone all rolled into one. Scores of people called The News Leader to offer appreciative comments and congratulations upon the Werrenrath concert. The recital apparently met with universal favor, for the telephone congratulations came from all classes of people."

Millo Picco in New York Concert

Millo Picco, baritone of the Metropolitan Opera Company, appeared at the Jolson Theater in New York recently at a concert given for the benefit of the Italica Association of New York University. Mr. Picco's program included Eri tu from Un Ballo in Maschera and Largo al Factotum from The Barber of Seville, and so insistent was the applause of the audience that it was necessary for him to give three encores.

Marguerite Morgan in London

LONDON.—Marguerite Morgan, American pianist, played on April 27 at the Holmesdale Fine Arts Club, Redhill, in a program with Anne Thursfield, soprano and Samuel Dushkin, violinist. This appearance was followed by a concert for the St. John's Wood Music Circle on April 29. J. H.

Steinway

*The Instrument
of
the Immortals*

**THERE IS A
STEINWAY TO FIT
YOUR HOME**

*—there is a price to
fit your income*

MANY styles and sizes await you at Steinway Hall. Small apartment or large house—there is a Steinway piano to fit it. Special rooms of different sizes at Steinway Hall enable you to select the model that is most suitable, both in size and volume of tone, for your home.

No matter what your price limit, do not fail to visit Steinway Hall. The ever-reasonable prices are divided by terms so generous that almost any income can be suited. If you do not want a new piano, an excellent rebuilt Steinway may be had at a very attractive figure.

Any Steinway piano may be purchased with a cash deposit of 10%, and the balance will be extended over a period of two years. Used pianos accepted in partial exchange.

Prices:

\$875 and up

(Rebuilt Steinway pianos, \$500 and up)

STEINWAY & SONS

STEINWAY HALL

109 West 57th Street
New York City

Elaborate Commencement to Mark Golden Jubilee of Cincinnati College of Music

Preparations are being made to observe the fiftieth annual commencement which occurs on June 8, 1928, in a manner appropriate to a proper celebration of the rounding out of the first half-century of artistic achievement by the College of Music of Cincinnati. The commencement of this year will be held in historic old Music Hall, which has a seating capacity of close to 4,000, an immense stage and one of the finest organs in the world.

The College of Music of Cincinnati, which is one of the earliest endowed institutions of musical education in the United States, was primarily the result of the same active forces that gave rise to the May Music Festivals, the subsequent building of Music Hall and the further development in other channels of ideas which promised to and did give Cincinnati a commanding prestige among the musical centers.

The college was founded in 1878 by Reuben R. Springer and other public spirited citizens, and Theodore Thomas, conductor of the May Festival, became the new institution's first director. The rounding out of a full half century of accomplishment in the field of musical education was the signal to the trustees of the College of Music of Cincinnati,

headed by George B. Wilson, president, to formulate elaborate plans for the proper celebration of the important event. The engagement of Music Hall for the 1928 Commencement was the first step.

Then followed a call to all graduates and former students to join with the present student body in giving a program that would be truly representative of College of Music standards and a reflection of its ideals. Director Adolf Hahn now is preparing the program and has in rehearsal nearly 400 singers. The ranks are growing so that the actual chorus for the golden jubilee probably will exceed that figure. While the nucleus of this chorus will be the present students of the school, there will be a large number of participants from out-of-town, all anxious to co-operate in adding fame to their alma mater.

There will be an orchestra of more than 100 musicians, present and former students of the College.

The 1928 graduating class, according to Director Adolf Hahn, is to be the largest in the history of the College of Music of Cincinnati. The certificate class also is the largest, indicating a further growth next year.

Philadelphia Enjoys Late Season Programs

Recitals Given by Reba Patton and Elsie Tucker—Pupils of Mabel M. Parker Heard—Conservatory of Music Class Gives Program

PHILADELPHIA, PA.—On May 7, in the New Century Club, pupils of Mabel M. Parker appeared in an interesting recital. The opening number was *Lovely Springtime* by Moskowski, sung by six charming young ladies—Margaret H. Riehm, Jane Nicholl, Olga Swan, Gladys J. Gomersall, Ruth Fowler and Agnes Tolan. Following this, Gladys Jackson Gomersall sang three joyous numbers by Horman, Mendelssohn and Winter Watts, and Ruth Fowler sang *Die Tote Stadt* by Korngold. Margaret H. Riehm and C. Charles Herron were heard in a duet—*From Far Away* (Tuscan Folk Song), by Caracciolo; their voices blended beautifully while the fine result achieved bespoke much careful work together.

Agnes Tolan sang two old favorites—*Mother My Dear*, by Bryceson Trehearne, and *The Rosary*, by Nevin. Margaret Riehm, in *Je Suis Titania*, from Mignon, captivated the audience by the ease and beauty of tone with which she gaily sang her way through all the runs and trills of this florid aria. C. Charles Herron sang three numbers, by Hawley, Fox and Messenger; the last was highly amusing, and due to his good enunciation was much enjoyed. Jean Almo, danseuse, closed the first part of the program with a Dance of Spring.

When the curtain was drawn back for the Second Part, the audience was amazed and delighted by the picture which Pearl Schmidt made as she appeared in a beautiful old fashioned, pink "hooped-skirt" dress. She sang *Mighty Lak' a Rose and Goin' Home* in the characteristic southern dialect. Gladys Gomersall was heard again, this time in *Dich Theure Halle*, from Tannhäuser. Mrs. Gomersall has a sweet voice and vivid personality. Miss Fowler sang *A Memory*, by Ganz; *Falla Nanna*, by Sadoro, and *Hills*, by La Forge. Her interpretation of *Falla Nanna* was beautiful. The audience manifested such audible approval that Miss Fowler sang a pleasing little encore.

When Mr. Herron appeared for his number, *Valentine's Farewell*, from *Faust*, he received a rousing welcome which was overshadowed completely by the vociferous applause after the number. It was indeed well merited, for Mr. Herron's voice is smooth and true, of pleasing quality and finely used. Rarely has the writer heard it better done. *O'Hara's Give a Man a Horse He Can Ride* was the first encore, followed by *The Little Hills of Duna*, and even then the audience was not satisfied. Further pleasure was still in store, however, for Margaret Henderson Riehm sang three numbers by Hageman, Mozart and Herbert, strengthening her deserved popularity. Mrs. Riehm's voice is rich and flexible, and her personality is charming. Her encore was the dainty *Second Minuet*, in which the singer's clean-cut enunciation was most gratifying. The program closed with an interesting *Russian Slave Dance*, cleverly interpreted by Jean Almo, accompanied by Sonia Suman.

Miss Parker (who also accompanied all of her pupils) may well feel gratified with the success of the program.

ELSIE TUCKER IN RECITAL

Elsie Tucker gave her debut recital in Witherspoon Hall, playing a program ranging from Bach to Ravel. She disclosed an ability for passion, poetry, technical facility. One of the most successful numbers was a *Rachmaninoff Polka* which Miss Tucker played in exact keeping with the composer's jocose spirit; it proved most popular.

REBA PATTON IN RECITAL

Reba Patton, lyric soprano, gave her annual recital in the Foyer of the Academy of Music on May 8, with Mary Miller Mount accompanying.

Miss Patton's program was composed of four groups—Italian, French, German, and English. Two numbers by Scarlatti and an aria from Catalani's *La Wally* were especially well sung, particularly the last. The French songs seemed well suited to the young soprano's voice. *Si j'étais rayon*, by Vidai; *Chanson Italienne*, by Ravel; *Berceuse* by Rhene-Baton (beautifully interpreted) and the excitable *Carnaval*, by Fourdrain, all proved delightful.

In the German group were included *Allmacht'ge Jungfrau* from Tannhäuser, *Die Mainacht* and *Von Ewig Liebe* by Brahms, *Kling leise mein Lied* by Liszt (especially well done and very popular with the audience) and *Liebesfeier* by Weingartner. The final group contained *Over the Steppe* by Gretchaninoff (a high spot of the performance), songs of Bridge, Respighi, Scott and Terry. As an encore a beautiful rendition of Dvorak's *Songs My Mother Taught Me* was given. Miss Patton has a clear, resonant voice, wide range and remarkable power. Her pianissimo (so

sure a criterion of a singer's art) is excellent, while her interpretation is good and her enunciation clear.

Mrs. Mount had some accompaniments which were very difficult pianistically, but she played them with her usual ease and mastery, at the same time maintaining the proper balance with the soloist. Miss Patton rightly insisted upon sharing the applause with Mrs. Mount.

MUSIC CONSERVATORY CLASS

Students of the ensemble class of the Philadelphia Conservatory of Music gave a chamber music concert in the auditorium of the Musical Art Club. The program included three groups, Beethoven, Haydn and Franck. The following members took part: Mildred Whitehill, Helen Rowley, Willem Ezerman, Fanny Sharfsin, Oscar Lyman, George Wargo and Johanna Van den Burg. M. M. C.

Alice Lawrence Ward Studio Notes

Harold Patrick, baritone, sang the leading role in *The Spanish Moon*, given by the Junior League of Newark in the Mutual Benefit building theater, April 19 and 20. A Newark magazine said that Mr. Patrick "was most attractive, with a voice that made his song, *Spanish Moon*, the hit of the show."

April 20 and 21, Ernest Smith, Jr., of Caldwell, sang the leading role in *The Wishing Stone* at Grover Cleveland High School, for the Cleveland Scholarship Fund. Norma Tucker, soprano, sang groups of songs at a concert in the Park M. E. Church, Bloomfield, April 17. Frances Gentile, soprano, gave two short song recitals over station WEVD, April 3 and 19. All these are pupils of Alice Lawrence Ward.

Freed's Vibrations Given in Philadelphia

One of the works presented at the final concert for the season of the Society for Contemporary Music at the Broad Street Theatre, Philadelphia, on April 23, was Isadore Freed's *Vibrations*. In describing the ballet and the manner in which it was received by the audience, Samuel Lacier wrote as follows in the Philadelphia Public Ledger: "It (the ballet) consists of a prelude—in which are found the germs of the six dance episodes which follow—closing with an epilogue which is a repetition of part of the prelude. In the instrumentation, Mr. Freed has followed the most approved modernists in using only five string parts (one instrument to the part) and centering upon the wind and percussion instruments. He also introduces a newly invented instrument, a chromatic glissando piano, and the clavilux or color organ, the latter of which unfortunately was not available for last evening's performance. The composer introduced some delightful effects for the string quartet, later adding some of the wood-wind instruments in solo figures over a quartet accompaniment which is based upon the same music the quartet played in the preceding solo passages. The ballet was well danced by the Riva



ISADORE FREED

Hoffman dancers, with Miss Hoffman in the lead... At the close of the ballet, Mr. Freed and Miss Hoffman received the greatest ovation of the evening, being recalled many times."

Additions to Peabody Conservatory Summer School

Austin Conradi and Pasquale Tallarico, pianists, have been appointed members of the faculty of the summer school at the Peabody Conservatory of Music, Baltimore, Md. The school will open on June 25 and remain in session six weeks and will be run in cooperation with the summer school at the Johns Hopkins University. Mr. Conradi is an American by birth and has received practically his entire musical education at the Peabody Conservatory. In 1911 he won the piano diploma with honors, and shortly after followed Ernest Hutcheson to Berlin, where he spent a year in further study. Later he became head of the piano department of the Hambourg Conservatory at Toronto, Canada, a position which he resigned to enlist in the United States army. Having received his discharge in June, 1919, he resumed at once his position at the summer school of Chautauqua, N. Y., where for several seasons he was assistant to Ernest Hutcheson. He has played with the New York Symphony, the Russian Symphony, the Baltimore Symphony, and other orchestras.

Mr. Tallarico was born in Italy but brought to this country as a small child before, as he expresses it, he had "ever seen a piano," so his entire musical education has been received in America. His education, begun in Waterbury, Conn., was continued in New York, where he studied first with Mr. and Mrs. A. K. Virgil, to whom he attributes a large part of his understanding of the foundation principles of piano technique; then with John Mokrejs, and finally with Rafael Joseffy, with whom he remained for several years. His teachers in harmony and composition were A. J. Goodrich and Rubin Goldmark. In 1914 he won the contest for the best American-taught pianist, and following this he made a coast-to-coast concert tour, appearing in no fewer than forty-two American cities, and filled engagements as soloist with many of the most important symphony orchestras, including the Philadelphia, Baltimore, Chicago, St. Louis, Los Angeles, Indianapolis, and the American symphonies.

Mr. Conradi and Mr. Tallarico will be assisted at the summer school by Virginia Blackhead, Carlotta Heller, Mabel Thomas, and Mrs. Lubov Breit Keefer.

Elizabeth Simpson Produces Fine Pianists

April and May are busy months for the coterie of brilliant young pianists in the coaching class of Elizabeth Simpson of Berkeley, Cal., one of the most progressive and successful teachers on the Pacific Coast. Five of these talented artists took part in the great music week celebration in San Francisco. Elwin Calberg was soloist at the concert of the Federated Music Clubs on May 8; Doris Osborne, assisted by Marjorie Laurie, soprano, gave a lecture recital on May 9; George Kelly, assisted by Frederick Rohrer, gave a concert of American music under the auspices of the Pacific Musical Society on May 11; Mary Robin Steiner appeared in a concert of the Pacific Musical Society Junior section on May 10; and a brilliant child pianist, Pirooska Pinter, played Mendelssohn's serenade and allegro, with orchestral accompaniment on second piano, at the concert of the Junior Musical Club of San Francisco, May 11.

Other important appearances were a recital by Mildred Hahmann Turner, assisted by Helen Gates Cochrane, dramatic soprano, at the Church of the Incarnation, Santa Rosa; and two lecture recitals by Ellen E. M. Marshall, a brilliant pianist who coached with Miss Simpson for two years before her recent departure for New York. Mrs. Marshall played an exacting program of French music with great success before the Hillside School, Norwalk, Conn., on April 22, and in Pittsburgh on April 28. A.

Ralph Leopold Artist Heard

Campbell Duckworth, artist-pupil of Ralph Leopold, gave a recital at the Boughton Studio, Boonton, N. J., on April 15. His program included the Beethoven sonata, op. 31, No. 2, a Debussy group, the Rachmaninoff Humoresque, and numbers by Brahms, Chopin and Grainger. He was well received by the audience which demanded several additional numbers.



RIVA HOFFMAN

Music on the Air

TELEGRAM'S ALL-AMERICAN TEAM

On May 5, the New York Telegram offered a gala all-American concert in which radio stars participated. The event marked the choosing by this paper of the "best performer" in every line, on the radio, and starring the choice at this concert. Looking over the list of events and names which are billed every week on every station in the metropolis, one wonders just how David Casem and his associates, in the radio department of that newspaper, go about the process of elimination. Whatever it is that keeps up their courage, the fact remains that they succeeded in making a very good choice.

It takes real courage on the part of a committee to pick out those whom they consider worthy of this honor without feeling that they may be trespassing on the toes of every other listener of radio. One would also like to know just what are the qualities which are essential for the choice, or what distinguishing characteristics stand out in prominence among so many really good performers.

This much is to be said in favor of the entire proceeding, that those who are chosen are given credit for their own good work and merit instead of being merely associated, in most cases, with some product they are helping to advertise.

Those who received this year's honorable distinction were: The Cavaliers Quartet, The South Sea Islanders, Great Moments in History, Frank Munn, Harry Reser, Ed Smalle and Dick Robertson, Malcom La Prade in Travel Talks, National Symphony Orchestra (Cesare Sodero, conductor), Godfrey Ludlow, Jessica Dragonette, Merle Johnstone, Mildred Hunt, National Grand Opera Ensemble, Happiness Boys, Breen and De Rose, Lucien Schmidt, Utica Jubilee Singers, B. A. Rolfe's orchestra, Kathleen Stewart, Joe Green, Genia Zielinska, Stefano di Stefano, Phil Cook, J. B. Kennedy with Colliers, Mediterranean Dance Band, Luke Higgins, Elizabeth Lennox, and Charles Magnante.

TURNING THE DIAL

MONDAY, MAY 7.—The second performance of Charles Wakefield Cadman's opera, *The Garden of Mystery*, was the offering on the Pioneer's program over WOR. The usual time allotted to this broadcast is a half hour, but owing to the importance of the work an hour was granted for its completion. The work is in one act and three scenes, founded on Hawthorne's story, *Rappaccini's Daughter*. The dramatic element is excellent, colorful and brimming-over with sentiment. Even its location, Padua, immediately brings up beautiful vistas. The excellent cast included Frank Croxton as Dr. Rappaccini, Charles Harrison as Guasconti, Elizabeth Lennox as Beatrice, Elise Thiede as Bianca, and Vernon Archibald as Enrico. Howard Barlow, who conducted the American National Orchestra at the first and only other performance of this work in 1925, wielded the baton at this time. Just when everybody was featuring Music Week,

General Motors took occasion to honor Schubert, presenting Nanette Guilford and Lewis James as soloists, assisted by Goldman and his band and a good symphony orchestra under Graham. A little surprise from WJZ was the featuring of Lolita Gainsborg in a program of MacDowell compositions, which the pianist played with delicate charm.

WEDNESDAY, MAY 9.—A second tribute to his talent and Americanism was tendered Charles Wakefield Cadman when his opera, *Shanewis*, was given over WJZ with a cast consisting of Devora Nadworney as Shanewis, Paula Heminghaus as Mrs. Everton, Rosalie Wolf as Amy, Judson House as Lionel, and Fredrick Baer as Philip. The outstanding characteristic of the composer in his works of such type is his emphasis on color and drama. The performers on this occasion all did really good work. They got into the spirit of the story, which, while it is national, is not overdone in its own country. Miss Nadworney is to be credited with a vivid portrayal, accentuated by her interpolation of some Indian expressions which she accomplished with perfect ease. This contribution was a special tribute to Music Week. Caroline Andrews was associated with the Goodrich Silver-town concert for which she contributed several lighter songs in an easy and charming manner.

THURSDAY, MAY 10.—It was said that the program which Josef and Rosina Lhevinne gave on the Ampico hour was a test as to whether an entire half hour of piano music would be appreciated by the public. The Ampico arrangers could not have made a better choice. The two-piano work of the Lhevinnes is unusual. One is not capable of understanding until one hears them. Their technical balance is so perfect that it is sometimes difficult to discern on the radio, when one piano is in use, or two. Their modulations are perfectly balanced and there is a poetic beauty about the music which they produce which transcends the expression of words. Mr. Lhevinne included several numbers which are favorites, such as the Campanella and On Wings of Song, and Mme. Lhevinne joined him in three numbers which have been associated with the name of Lhevinne.

FRIDAY, MAY 11.—A pleasing program of chamber music was offered by the Lenox String Quartet, assisted by Marie Tiffany and Frank Sheridan. When the Lenox Quartet is billed one is sure of a fare of well balanced musical ideas. This time it chose Hadyn's Quartet in G minor as the chief offering. Miss Tiffany was a valuable addition.

SATURDAY, MAY 12.—The Boston Symphony "Pop" concerts, conducted by Casella, will once more grace the air on Saturday nights. The conductor chose some popular selections for the first broadcast, which were interpreted in his customary brilliant manner. Another orchestral fare new to the air is the National Symphony Orchestra, conducted by Cesare Sodero. The concluding three pieces, by Martucci, were done with rare charm.

SUNDAY, MAY 13.—Laurence Wolfe, tenor, assisted by a

small string orchestra, was heard in a too short program. Mr. Wolfe has a pleasing manner of singing which is enhanced by his choice of songs. He first offered the *Onaway, Awake Beloved*, by Coleridge-Taylor, which gave the singer an opportunity to launch his temperament and personality. We also enjoyed him in Schumann's *Moonlight*. The time which is usually given to Major Bowes' usual weekly program was something of a tribute to Mother's Day, with a long list of artists who sang of the many and various ways in which the maternal sentiment expresses itself. The motive was excellent, but the product fell into the bypaths of maudlin sentimentality that was almost irritating. With alacrity we tuned in to hear Mortimer Wilson, who conducted an assemblage of twenty-three orchestra men, in a half hour of music from his own portfolio. The program included excerpts from the *Thief of Bagdad*, the suite *In Georgia*, two excerpts from the suite *From My Youth*, *Andante Religioso* from *Seven Preludes*, and an excerpt from the *Incidental Music to the Black Pirate*. Mr. Wilson has made a name for himself in the music world for his original and sparkling ideas. His music permeates with a certain humor which is decidedly felt, especially when conducted by him. It is fresh and vital music backed by a real musicianly knowledge.

MARGHERITA TIRINDELLI.

Harry Barnhart and the Community Chorus of the Oranges

(Continued from page 20)

part in actively pressing the claims of the chorus to attention.

However—there are never any tickets sold for any of the performances of the Orange Community Chorus. Tickets are given away to those who ask for them until the capacity of the auditorium is filled. The audience is given to understand that its portion of the responsibility lies in contributing at each concert according to the value each person receives from the performance. . . . And there are many who find the concerts such an inspiration that they claim they "could not do without them," and contribute accordingly.

As an instance—at the last concert of the chorus, on March 26, when it gave Clokey's cantata, *He Is Risen*, the contribution from the audience paid all expenses with \$187 over. Though there are no large subscribers on the contributing list to this work, yet the annual budget averages from six to seven thousand dollars.

This speaks for itself. It speaks, plainly, of the joy Harry Barnhart is bringing to the Oranges. P.

Harlem's Community Concert Association

The first unit of the Community Concert Association of Greater New York has just been formed for the purpose of presenting music of the highest type in the Harlem district. A large advisory council is in the process of formation under the direction of Sigmund Spaeth.



GITLA ERSTINN

Soprano

1927 Appearances:

NEW YORK SYMPHONY ORCH., Carnegie Hall, N. Y. (Walter Damrosch, Dir.)

NEW YORK SYMPHONY ORCH., Mecca Temple (Walter Damrosch, Dir.)

BROADCASTING WITH WALTER DAMROSCH in his Lecture-Recital

SPRINGFIELD ORPHEUS CLUB

HARTFORD CHORAL SOC.

AEOLIAN HALL, N. Y. CITY

AMHERST COLLEGE

TROY VOCAL SOC.

PROVIDENCE UNIVERSITY GLEE CLUB

KINGSTON ORPHEUS CLUB

POUGHKEEPSIE ORPHEUS CLUB

MIDDLETOWN APOLLO CLUB

RICHMOND, Va., Recital

Excl. Direction:

WALTER ANDERSON, Inc.
5 Columbus Circle
NEW YORK

Concert Direction
WOLFF AND SACHS
 Established 1882
 Oldest concert managerial firm in Germany
 Berlin W. 9, Linkstrasse, 42
 Cable address: Musikwolf
 Managers of the Berlin Philharmonic Concerts
 (Wilhelm Furtwangler, Conductor)
 Managers Bruno Walter Concerts
 Directors of concert and operatic tours of many famous artists
 throughout Europe
 Representatives of the Metropolitan Opera Company of New York
 for Middle Europe

ELIZABETH ALEXANDER
MAJOR
 VOICE
 Now in Europe

ROMANI Teacher of
ROSA PONSSELLE
 Studio: 244 Riverside Drive, New York Tel. 4193 Riverside

EVERETT MARSHALL
 AMERICAN BARITONE
 Metropolitan Opera Company
 Management:
 R. E. Johnston
 1451 Broadway, New York City

PAUL WHITEMAN
 AND HIS ORCHESTRA
 IN CONCERT
 F.C. COPPICUS, Manager
 33 West 42nd Street, New York City

ALFREDO
SAN MALO
 VIOLINIST
 Management: BECKHARD & MACFARLANE New York

OUTSTANDING
 PERSONALITIES
 IN THE
 MUSIC WORLD.



GALLI-CURCI



HOMER



RETHBERG



SCHIPA



TIBBETT

MANAGEMENT

Evans and Salter

113 WEST 57th ST., NEW YORK

Artists Everywhere

Frederic Baer reappeared as soloist with the Roxborough (Philadelphia, Pa.) Male Chorus on May 3, a re-engagement from last season. Mr. Baer will appear at the Harrisburg, Pa., Festival singing the part of the High Priest in Samson and Delilah on May 17. Following his recent appearance in Bridgeport, Conn., the Telegram said: "The ballroom of the Stratfield Hotel was filled to its capacity. Baer was welcomed by his many friends in the music world, and won for himself many more by his work." The Post stated: "Frederic Baer is one of the most talented baritones on the concert stage." The Times-Star commented: "All of Baer's numbers were greeted with round after round of applause."

Yvonne Beauregard and **Anthony Loprate** presented their pupils in a program of piano, banjo and mandolin music at Trinity Community House, Springfield, Mass.

Charles N. Boyd directed a program of church music by The Cecilia (the choir of the Western Theological Seminary) at the Watson Memorial Presbyterian Church, Pittsburgh, Pa. Mr. Boyd also conducted the Pittsburgh Musical Institute chorus in a performance of The Mikado in concert form at Carnegie Music Hall in that city.

Leonora Corona is called by Dallas papers that city's own opera star after her success in concert at the Fairmount Auditorium on April 30. Miss Corona immediately started across the country in great haste in order to be in time for her appearance at the Ann Arbor Festival. The Mauretania, which leaves for Europe on May 23, will take the singer to Europe for opera and concert engagements during the summer.

Calvin Cox, tenor, will be heard in a joint recital with Amy Ellerman at Dover, N. J., on May 23. Mr. Cox recently scored success with the Southampton Choral Society in a presentation of Cowan's Rose Maiden.

Richard Crooks interrupted his almost consecutive seven performances as soloist with major symphony orchestras to sing Dubois' The Seven Last Words of Christ in Brockton, Mass., where he appeared in joint concert with Spalding earlier in the season.

Emma A. Dambmann's vocal pupils, Louise and Dolores Gatto, will give a joint song recital, assisted by Lucile Blade, pianist, on May 24, at American Legion Hall, Mount Kisco, N. Y. Veve Deal Phelps recently gave a song recital at the Tuckahoe Women's Club. Mme. Dambmann will close her studio for the summer on June 1 and resume lessons, October 1.

Yelly d'Aranyi, Hungarian violinist, will return for her second American tour next January. At present she is touring in Spain, recently giving seventeen concerts in five weeks. Since February Miss d'Aranyi has appeared in numerous concerts in Belgium and has played in London at private musicales, one of these at Lady Astor's home.

The **English Singers of London** will return to this country early in October for their fourth consecutive tour here. They took with them to Europe twenty-four phonograph recordings of their most popular numbers, a collection which forms an interesting library of Elizabethan music. Information regarding these records can be obtained from William Wise & Company, New York.

J. Lawrence Erb conducted the Women's Club Chorus of Norwich, Conn., at its first concert given in the Wauregan Hotel ballroom in that city, with Gladys V. Pettigrew, soprano, as soloist. The final group included one of Mr. Erb's compositions, a Serenade, which was sung by the chorus. Mr. Erb is organist and choirmaster at the United Congregational Church in Norwich, where a special service was held recently rededicating the organ originally given by William Alfred Buckingham and now renovated by the church in memory of Frederick William Lester. Music forms an important part of the services at this church, and each Sunday Mr. Erb arranges an impressive program.

Gitla Erstinn was soprano soloist at the Greene Avenue Baptist Church, Brooklyn. She particularly pleased in her singing of How Lovely Are Thy Dwellings, by Liddle, displaying a voice of pleasing quality, excellent diction and finished style.

Lynnwood Farnam gave the opening recital on the new Casavant organ in the Yorkminster Baptist Church, Toronto, Can. Great public interest was shown in the event, the affair being attended by an audience of 2,500, while many people had to be turned away. The following day the Toronto Star, in its review of Mr. Farnam's playing, referred to him as "a wizard of world-wide renown, a marvelously adept technician with a superb sense of tone color," and stated that two of the most striking compositions played were by American musicians, a Dies Irae Dorian Prelude by Simonds and a Divertissement by Baumgartner.

The **Forest Hills (L. I.) Choral Club**, Mrs. C. H. Scammell, president, held its annual meeting of the seventh season at the Church of the Gardens, Forest Hills. Mrs. Scammell was re-elected president and Alfred Boyce re-engaged as conductor for the coming year. The organization is a mixed choral club which draws its members from among the best voices on Long Island. Rehearsals of the organization will be resumed in the early fall.

The **Fraternal Association of Musicians** met at Birchard Hall, New York, when the following artists contributed an excellent program: Rhoda Kramer, pianist; Mona Walker, soprano; Anna Fried Schroeder, violinist, and Leila Cames and Claire Hughes, accompanists.

Carl Friedberg, pianist and member of the faculty of the Institute of Musical Art and the Juilliard Foundation, will soon leave for Europe for a well earned vacation, part of which will be spent at his summer home in Baden-Baden. Mr. Friedberg will return to the United States the latter part of September to resume teaching. He is booked for a concert tour in November, beginning in Chicago on November 4.

Dusolina Giannini, according to cable advices from Hamburg, Germany, scored success as Leonora at the first performance of La Forza del Destino in that city. She was recalled innumerable times during the evening. After her singing of the Pace, Pace aria in the last act, she was obliged to answer twenty-five curtain calls.

Howard Hanson, of the Eastman School of Music, Rochester, N. Y., was one of the American composers featured on the program of Prof. Baldwin's 1179th organ recital at the City College of New York. The native com-

posers represented were Douglas, Marsh, Nevin, Stoughton, Foote, Bartlett, Frysinger, Russell, Stebbins and Kinder.

Myra Hess gave several concerts in Holland immediately after her arrival from America and had sold-out houses to welcome her. One of her recent bookings in America for next season is in Birmingham, Ala., where she has never before been heard. This engagement is in connection with a southern tour which will include appearances also in the states of Tennessee and Texas.

Barre Hill, Chicago baritone, has been engaged for the German opera season of the Cincinnati Zoo Opera Company in July, and is also to sing some guest performances with the American Opera Company during its Chicago season at the Studebaker Theater. He will sing Escamillo in Carmen and Tonio in Pagliacci with the latter company.

Norman Jolliffe has been engaged as baritone soloist for the month of August at Chautauqua, N. Y. On May 4 he sang in New Brunswick for the New Jersey High School Teachers' Association and on May 7 for the Travelers' Club in Jersey City. During Easter Week Mr. Jolliffe sang the St. Matthew Passion at Saint Bartholomew's Church, and on Good Friday was heard in the Crucifixion at noon at the Brick Church and in the evening at the Church of St. Matthew and Timothy.

Rudolf King, pianist and teacher of Kansas City, Mo., will sail for Europe on May 31 on the Dresden for a summer in Europe, where he will spend some time in London, Berlin, Vienna and Munich, returning to Kansas City about September 15.

Frank La Forge and **Ernesto Berumen** have been presenting a series of radio musicales over station WOR every Saturday evening. On May 5, Howard Lindbergh, artist-pupil of Mr. Berumen, played piano numbers, and on May 12, Mary Frances Wood, also a pianist, presented classical and modern compositions, together with other artists from the La Forge-Berumen Studios.

Rudolf Laubenthal is now in London, appearing for the third season with the Covent Garden Opera Company, having been engaged by Bruno Walter for performances during May and June. The tenor will return to America in October to fulfill engagements booked by his manager, Annie Friedberg, before resuming his appearances with the Metropolitan Opera Company.

Mischa Levitzki's recording of Liszt's Sixth Rhapsody for the English Gramophone Company caused the London Chronicle to state: "The recording of this work is something quite distinctly ahead of any piano reproductions made up to now. I could almost believe that some new invention or process had been employed. It is actually an absolute repetition of piano-tone, and it would be interesting to learn whether this is due to the remarkable technical improvement or whether it is just one of those results of a happy combination of artist, instrument and acoustic conditions." Another record by Mr. Levitzki is shortly to be issued by the same company; this time it will be the Prelude and Fugue in A minor by Bach-Liszt.

Otto Luening directed the Catholic Women's Choral Society when two choruses of Rachmaninoff, The Angel and The Lonely Pine, were performed for the first time in Rochester.

Luella Melius has been engaged by the Minneapolis Symphony Orchestra for a pair of concerts next season, on November 22 in St. Paul, Minn., and the next day in the home city of the orchestra. This engagement comes prior to the soprano's Pacific Coast tour, under the direction of Behymer, Oppenheimer and Steer & Coman.

Lyda Neebson's recent engagements included one at Allentown, Pa., for the Arion Club on May 3, where she duplicated her success on the Cochrane Artists' Series of Johnstown, Pa. She also sang at Greenfield, Mass., on March 25, and is singing on May 17 for the Montclair, N. J., Men's Glee Club, of which Mark Andrews is conductor.

Elly Ney sailed from New York on March 28 and, after a brief period in France, proceeded direct into Germany, where she fulfilled a number of engagements last month in Berlin, Leipzig, Dusseldorf, Bonn and at the Halle Brahms Festival. This month, Mme. Ney is playing in Italy and Paris. She will conclude her season toward the end of June as soloist at the Mozart Festival in Wurtzburg.

N. Lindsay Norden gave a program of Hebrew music on April 29 at the First Presbyterian Church, Germantown, Pa., where he is organist and choir director. The Hebrew melodies presented were of a type rarely heard outside of the ritual of the synagogue.

Fred Patton added another vocal "stunt" to his already long list on the occasion of his appearance with the Bridgeport, Conn., Oratorio Society on April 24. The baritone participated on that evening in three works given by the society, singing Boris in a scene from Moussorgsky's Boris Godounoff, the part of Mephisto in the Prologue from Boito's Mefistofele, and all three roles in Edgar Stillman-Kelley's Pilgrim's Progress, namely, Christian, lyric baritone; The Dreamer, baritone, and Apollyon, bass. The range compassed included a low E flat, and a number of high F sharps. Incidentally, this was Patton's fourth per-

ROSEMARY

Concert Artist
 features at the
 Capitol
 New York City

George Roberts'

A SONG OF MAY

A brilliant coloratura song with piano or
 orchestral accompaniment

Published by

J. Fischer & Bro., New York
 119 West 40th Street

Will You Be in London This June?

A meeting for musicians who are visiting London this summer is being arranged by Percy A. Scholes, who was recently an honored guest at the National Supervisors Conference, Chicago. Paul A. Weaver, editor of the Music Supervisors' Journal, who can be reached at the University of North Carolina, Chapel Hill, N. C., is in charge of American arrangements and requests that any music teachers who will be in London between June 20 and June 30 this year write him about their plans.

formance of the Stillman-Kelley work, previous appearances having been at two Worcester festivals and with the New York Oratorio Society.

Gianna Pinnera has been booked by Walter Fritschy of Kansas City, Mo., for a recital in that city next season. The dramatic soprano will fill this engagement while on her western tour after the first of the year.

Lisa Roma recently returned from a coast to coast tour with Maurice Ravel, French composer. She appeared with him in the principal cities of the United States and Canada, singing at about forty concerts in all. She was praised by critics throughout the tour as a fine artist and a splendid exponent of Ravel's music.

Donald Francis Tovey's visit to America last fall won for him praises both as an interpreter and executant, critics stating that he brought to Schubert and Brahms alike warm color, sensitive nuance and rich sonority which always formed a program of noteworthy dignity and conspicuous exaction. Professor Tovey will return to the United States in the fall to fulfill a series of concert engagements and lecture recitals arranged for him in the East by his manager, Annie Friedberg.

Abdo Urban, tenor, gave a recital at Memorial Hall, Brooklyn, on April 21. He sang the Il Trovatore aria and Arabian folk song, winning much applause for his fine voice and interesting interpretations.

Nevada Van der Veer has been engaged for the Cincinnati Zoo Opera to sing the roles of Suzuki (Madame Butterfly) and La Cieca (La Gioconda), her engagement starting June 17. In May the contralto will appear at the Reading, Pa., and Harrisburg, Pa., spring festivals.

Mme. Vinello-Johnson, well known singing teacher and coach of Boston, owing to the great demand for her services, has decided to keep her school open during most of the coming summer.

The Women's Symphony Orchestra of Philadelphia played on April 13 for the Scottish Rites of that city and April 17 at Ursinus College, Collegeville, Pa. The third concert of the annual series was held in the ballroom of the Bellevue-Stratford on April 18, at which time the soloist was Edwin Garret, pianist. The orchestra is under the management of Fredericka Warren Ferguson.

Anna E. Ziegler, president of the Guild of Singing Teachers, announces that the first annual Vocal Teachers' Convention will be held at the Park Central Hotel, New York, on May 26.

Oscar Ziegler, pianist, is booked to sail on the American Trader on May 31. He will go first to Salzburg, where he will play at the annual festival, and will spend his summer holiday in Switzerland. Mr. Ziegler will return to America in mid-September.

Lynnwood Farnam Pupils' Festival

Lynnwood Farnam's annual Pupils' Festival will be held at the Church of the Holy Communion, Sixth Avenue and Twentieth Street, New York, May 21, 22, 23 and 24, each recital to begin at one o'clock. The following organists will take part: Burnett Andrews, Ruth Barrett, Robert Cato, Winslow Cheney, H. W. Hawke, Lillian Little, Alexander McCurdy, Jr., Olga Mendoza, Howard Ralston, Carl Weinrich, Ernest White.

SCHMITZ MASTER CLASS

July 3rd to August 14th, 1928

1170 SHERMAN STREET
DENVER, COLO.

In conjunction with
THE RINQUEST SCHOOL OF MUSIC
THE LAMONT SCHOOL OF MUSIC

Address Bogue-Laberge, 130 West 42nd Street, New York
Mason & Hamlin Pianos, thru Denver Piano Co.

SUMMY'S CORNER

The vogue for TWO PIANO compositions has reached the early grades.

They promote interest; develop a true sense of rhythm; cultivate the spirit of team work.

BUENTA CARTER

has written Second Piano Parts to those of our early grade favorites listed below:

Florence Rea's "THE BUMBLE BEE"30
Jessie L. Gaynor's "THE GUITAR"40
Heller's "AVALANCHE"50
F. Goodrich's "BUTTERFLIES WINK THEIR PRIMROSE WINGS"30
Buenta Carter's "GLIDING"40

Splendid numbers for Recitals

Clayton F. Summy Co., Publishers
429 South Wabash Ave., Chicago, Ill.

Boston

(Continued from page 27)

type of composition from the Pop's repertory, substituting therefor music that was more worthy of musical (sic) Boston and of the orchestra at his command. In other words, Mr. Casella's choice of pieces reflected greater confidence in the musical appreciation of those who patronized these famous concerts than was evident in the programs of his predecessors, well-intentioned though these other leaders may have been.

Thus, the distinguished Italian composer-conductor presented a program on the opening night that indicated a continuation of the admirable policy inaugurated last season. From the regular repertory of the Symphony Concerts came the prelude to Meistersinger, Beethoven's Leonore No. 3, Honegger's Pacific 231, Dukas' The Sorcerer's Apprentice and Mr. Casella's own stirring rhapsody, Italia. There were lighter pieces, to be sure; but the works named furnish the best clue to his plans for these concerts, and the tremendous enthusiasm of the huge audience augurs well for the success of this new policy.

LASHANSKA, RAPPAPOORT AND BURGIN

Under the auspices of the Kehillath Israel Sisterhood a concert was given at Symphony Hall by Hulda Lashanska, soprano, accompanied by Grace Marshall; Albert Rappaport, tenor of the Chicago Civic Opera Company, accompanied by Cecilia Roth Rappaport; and Richard Burgin, violinist, accompanied by Bernard Zighera. Mme. Lashanska gave pleasure in arias from Charpentier's Louise and Tchaikovsky's Pique Dame, also in songs by Gluck, Haydn, Strauss, Grieg, Watts, Wolf and La Forge, singing with that beauty of tone and artistic restraint that left such a pleasant memory after her last appearance here some years ago. Mr. Rappaport revealed a voice of good quality throughout a generous compass, clear diction, genuine musical feeling and the ability to sense and communicate the emotional import of words and music. His numbers comprised arias from Handel's Messiah, Bizet's Carmen and Massenet's Manon, and lighter pieces by La Forge, Rachmaninoff, Bleichman, Bemberg, Strauss, Silberta, Liebling and Soslavsky. Mr. Burgin displayed his excellent abilities in numbers labelled Handel, Tartini-Kreisler, Achron, Brahms, Dvorak, Juon and Sarasate. A small audience was keenly appreciative.

NEW ENGLAND CONSERVATORY NOTES

Present and former students of the New England Conservatory of Music filled Jordan Hall, Boston, when, by courtesy of Vladimir Rosing, director of the American Opera Company, and with Frank St. Leger as conductor, act III (the garden scene) from Faust was given in English. The part of Marguerite was sung by Cecile Sherman, a former pupil of the Conservatory's voice department. The other principals were Harriet Eells, Clifford Newdall, George Houston and Edison Rice. The performance was accompanied by the Conservatory Orchestra, Wallace Goodrich, conductor.

Elizabeth Travis, '25, winner of the Mason & Hamlin prize of the New England Conservatory of Music in her year, gave a complimentary piano recital in Jordan Hall at which she played on the historic Franz Liszt piano exhibited in Boston during the week. She is a pupil of Charles Dennée.

A concert by candidates for the diploma of the soloists' course at the New England Conservatory of Music, accompanied by the Conservatory Orchestra, Wallace Goodrich, conductor, was given in Jordan Hall. The ten young people who were featured on the program are following at the Conservatory the concert soloists' or artists' course, among the requirements for which is that they shall give at least one performance with orchestra, one in ensemble, and one individual recital. They were: Hazel K. Sauer, '27, of Fairfield, Ia.; Eleanor Packard, '28, West Somerville; Cecile Forest, '25, Fall River; Leon Vartanian, '28, Tiflis, Russia; Ruth Lahan, '27, Fall River; Leone Reynolds, '27, Barre, Vt.; Marjorie Neilson, '28, West Hartford, Conn.; Morris Feldman, '26, Manchester, N. H.; Clare Little, '28, Ebersburg, Pa.; Elizabeth Schulz, '26, Dorchester. J. C.

Want a Schubert Anniversary Pin?

Gustave L. Becker, president of the Associated Music Teachers' League, has received from Prof. Franz Wedl, president of the Austrian Musiklehrer Verband in Vienna, an attractive Schubert lapel-pin, which is being sold for the benefit of destitute Austrian musicians. Professor Wedl's association has 2,000 members, about one-third of whom are impoverished in consequence of bad conditions existing since the world war.

Mr. Becker will be the sole distributor of the pin for America, and is undertaking the task purely for charity. In this year of Schubert concerts, festivals and demonstrations of all sorts there will doubtless be many similar articles offered for sale by persons working for their own profit; if you belong to a society which contemplates giving a Schubert celebration of any kind the MUSICAL COURIER would respectfully ask you to bear this pin in mind and to recommend its adoption—let Schubert be of service to his poor compatriots.

The pin, a facsimile of which is herewith presented, can be had at 25 cents apiece, in any quantity, from Gustave L. Becker, 610 Steinway Hall, New York City.

Myrna Sharlow Sails

Myrna Sharlow, with her husband, Capt. E. B. Hitchcock, and their little son and his Caprese nurse, sailed on May 9 on the S. S. Colombo for Italy, where they will spend the summer at their villa Torricella at Capri. Mme. Sharlow recently completed a busy season as guest artist with the San Carlo Opera Company.

HUGHES

SUMMER MASTER CLASS FOR PIANISTS—JULY 2—AUG. 11
Management: LOUDON CHARLTON, Carnegie Hall, New York
Steinway Piano Duo-Art Records

CHASE

318 W. 84th Street, N. Y. VOICE—PIANO—Coach—Accompanist—Teacher Endorsed 5844

J. FRED WOLLE

ORGANIST

Mgt. THE WOLFSOHN MUSICAL BUREAU OF NEW YORK, Inc.
712-718 Fiak Bldg., New York

GEORGE GARNER

THE CREOLE TENOR

In Europe during seasons 1926-27-28

15, Sinclair Gardens, London, W. 14, England

MISCHA ELMAN

World Famous Violinist

IN AMERICA ALL SEASON, 1928-1929

Management: METROPOLITAN MUSICAL BUREAU

33 West 42nd Street, New York City

STEINWAY PIANO

VICTOR RECORDS

GEORGE FERGUSSON

Teacher of Singing

106 Central Park West

New York City

CROZIER OZMUN

Soprano

Mgr.: H. C. SLEE, Room 1306, 505 Fifth Ave., New York
Phone: Van. 0526

MORTIMER

Contralto

Assisted by COENRAAD V. BOS, at the Piano

(Steinway Piano)

Direction: BALDINI & TREMAINE
Aeolian Hall, 689 Fifth Avenue New York, N. Y.

VOICE HYGIENE CLUB, Inc.,

113 West 57th Street—Suite 1011

For Teachers, Singers, Vocal Students, etc.

Benefits: Entitles members to office medical treatment and advice, for any condition affecting the VOICE, NOSE, THROAT and EAR, between 2 and 5 p. m. daily (except Sunday), Monday and Thursday evening 8 to 9. Membership fee Fifteen Dollars per annum.

DR. JOHN J. LEWIS, Medical Director
Circle 6332

JOHN CHARLES THOMAS

'the Famous Baritone
Recital—Concert—Opera

Assisted By ERIC ZARDO Pianist

Management: METROPOLITAN MUSICAL BUREAU

33 West 42nd Street, New York City

FERNAND ANSSEAU

Tenor

Chicago
Civic Opera
Company

Victor Records

MUSICAL COURIER

Weekly Review of the World's Music

Published every Thursday by the
MUSICAL COURIER COMPANY, INC.

HERBERT F. EILERT, President
WILLIAM GREPPERT, Vice-President
ALVIN L. SCHMOEGER, Sec. and Treas.
Steinway Building, 113 West 57th Street, New York
Telephone to all Departments: Circles 4509, 4501, 4502, 4503, 4504, 4505, 4506
Cable address: Musicurior, New York

Member of Merchants' Association of New York, National Publishers' Association, Rotary Club of New York, The Fifth Avenue Association of New York, Music Industries Chamber of Commerce, Advertising Club of New York, Honorary Member American Optimists.

ALVIN L. SCHMOEGER, General Manager
LEONARD LIEBLING, Editor-in-Chief
WILLIAM GREPPERT, Associate Editor
FRANK PATTERSON, Associate Editor
BENJ. DEWEES, Managing Editor
CESAR SAERCHINGER (London), General Representative
THORNTON W. ALLEN, General Representative
J. ALBERT RIKER, General Representative

OFFICES

CHICAGO AND MIDDLE WEST HEADQUARTERS—JEANNETTE Cox, 820 to 830 Orchestra Building, 220 South Michigan Ave., Chicago. Telephone, Harrison 8116.
BOSTON AND NEW ENGLAND—370 Huntington Avenue, Room 202, Boston. Telephone, Back Bay 3181.
LONDON AND GENERAL EUROPEAN HEADQUARTERS—CESAR SAERCHINGER (in charge), 124 Wigmore Street, W. 1. Telephone, Mayfair 8452. Cable address: Musicurior, London.
BERLIN, GERMANY—C. HOOPER TRASK, Sonnenstrasse 37, Berlin-Charlottenburg 1. Telephone, Wilhelm 8144. Cable address, Musicurior, Berlin.
PARIS, FRANCE—NATALIE DE BOOSSE, 47, Avenue de l'Opera. (Toll elevator to 5th floor.) Telephone, Central 14-65. Cable address: Musicurior, Paris.
MILAN, ITALY—ANTONIO BASSI, 91 Via Durini.
VIENNA, AUSTRIA—PAUL SCHUBERT, Schellinggasse 12, Vienna 1. Telephone, Vienna 13-0-47 and 10-7-97. Cable address, Musicurior, Vienna.
For the names and addresses of other offices, correspondents and representatives apply at the main office.

SUBSCRIPTIONS—Domestic, Five Dollars; Canadian, Six Dollars. Foreign, Six Dollars and Twenty-five Cents. Single Copies, Fifteen Cents at Newsstands. Back Numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. Western News Company, Chicago. Western Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania, Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Bream's Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States and in the leading music houses, hotels and kiosques in Europe.

Copy for Advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday previous to the date of publication. The advertising rates of the MUSICAL COURIER are computed on a flat rate basis, no charge being made for setting up advertisements. An extra charge is made for mortising, notching, leveling, and layouts which call for special set-ups.

Entered as Second Class Matter, January 8, 1923, at the Post Office at New York, N. Y., under the act of March 3, 1879.

NEW YORK MAY 17, 1928 No. 2510

Much incidental music is only incidentally music.

According to a sociologist, Americans suffer from a dread of being in any way peculiar. Well, what is jazz if not peculiar?

England is a loyal and faithful land. Bicycles and Handel's Messiah have lost none of their oldtime popularity with the Britons.

Alexander the Great, Mozart, and Schubert, all died young, but the conquests of the two composers proved to be more enduring than those of the warrior.

From London Punch, that keen sheet: "According to an authority the life of the average popular song is only about four months. That's what makes it so popular."

In discussing the hygienic effect of music, Dr. Charles Mayo, the famous surgeon, says among other things, that it helps to "shrink the spleen." Not of critics, we'll warrant.

Charles Nordmann, the eminent scientist, says that the earth will last 150,000,000 years. Long before that, however, either the musical unions or the symphony orchestras shall have to quit.

Prince Joachim, of Prussia, recently a visitor here, said: "No man should be so elderly but what he could write love songs." Verdi was no spring chicken when he wrote the Nile scene in Aida; and Wagner had cut his eyeteeth long before he penned the garden episode in Tristan and Isolde.

At the 1928 convention in Philadelphia of the Pennsylvania Association of Music Merchants, one of the chief speakers told the assemblage that "Music can be made more popular through more intensive and attractive newspaper advertising. And we add that nowhere can such advertising be made more intensive or attractive than in the MUSICAL COURIER."

The Leipsic Opera's somewhat violent "jazzification" of Johann Strauss' classic operetta, Die Fledermaus, resulted in a law suit for damages brought against that theater by Mme. Adele Strauss, the composer's widow, jointly with his publishers. The suit was lost on the grounds that the librettists of the

piece are dead more than thirty years and their book, therefore, no longer protected according to German and Austrian copyright regulations. Moreover, the claim for damages seemed rather unfounded. Die Fledermaus, in this version, decorated with a few American topical "hits," has brought bigger receipts in Leipsic and a longer run than the original piece ever had there.

As announced briefly in last week's issue of the MUSICAL COURIER, Arthur Honegger, composer of King David and Pacific 231, will conduct two concerts of the Beethoven Orchestra here next season, on January 10 and 11. It should be interesting to see and hear this musician who is by far the most significant of the present Paris group of modern musical creators.

"The Man of the Day," according to the Morning Telegraph, "is Fritz Reiner. Because his work with the Cincinnati Symphony Orchestra has brought the light of good music to an arid region; because although he is a bit theatrical he has a definite and regular beat; because he was the first conductor reckless enough to attempt both Gershwin's Rhapsody in Blue and Concerto on the same program; but mainly because as guest conductor he inaugurated the Philadelphia Orchestra's New York season."

In the obituary column is chronicled the death of Edgar B. Piper, editor of an important daily on the Pacific slope, a leading spirit in American journalism and a patron of good music. As president of the Portland Symphony Society Mr. Piper did much for the advancement not only of his organization but also for music in the far west in general. His passing will be keenly felt in the musical life of the Pacific Northwest. David L. Piper is music editor of the Morning Oregonian of Portland, of which his father was editor-in-chief.

Congratulations to Prof. Charles Sanford Skilton, of the theory and organ departments of the University of Kansas! Prof. Skilton has just celebrated the completion of twenty-five years' association with the university, and a regular festival was given at Lawrence, Kans., where the university is located, in his honor, several of his larger works being presented on this occasion. The MUSICAL COURIER joins with those who were able to be present in offering its heartiest congratulations to this gifted, industrious and successful American composer.

The case of a premiere of a new play being stopped before the end of the show is probably without a precedent in theatrical history. Vienna has the "first rights" on this procedure. A new operetta entitled The Adventures of Collins, so grieved the audience there recently that the last but three of the twenty scenes opened before a house minus a public. During the seventeenth scene the orchestral players began to steal away, little by little, and the last three scenes remained unplayed. Haydn's Farewell Symphony transplanted into the theater, as it were!

The announcement of the Pro Arte Musical, of Havana, that it will inaugurate in November its new Auditorium, which besides serving as a club home will be dedicated to performances of every kind, from "movies" to symphony concerts and grand opera, gives food for reflection. The club, which has a membership of 2,000, is devoted to the interests of music and musicians and has been the main factor in giving Havana musical seasons that compare favorably with those anywhere. A musical club in Havana with a home containing an auditorium seating over 2,000 should give food for reflection to music lovers in the world's music centers.

Moriz Rosenthal sailed for Europe last week after ending one of his longest and most successful tours in America. The great pianist is at the zenith of his powers as was proved by the remarkable press notices and public appreciation he garnered wherever he appeared. The evening before his departure he played to an audience of 1,500 persons in Jersey City and was recalled eight times after one of his group of numbers. Rosenthal's art is a rare example of mental, emotional, and physical conservation, for he still plays with all the freshness, enthusiasm, fire, and phenomenal technical command that distinguished his performances when he was a young man. He is one of the few remaining towering figures that came from the Liszt tutelage and established the lines along which the art of piano playing has developed since those days. All those who love exalted keyboard interpretation hope that Moriz Rosenthal will be spared to the concert world for many more years to come.

VALUABLE ADVERTISING

A Rochester newspaper writes editorially as follows: "Rochester is receiving valuable advertising throughout the country as a result of the Community Music Festival to be given at Convention Hall next week, under direction of the Council for Better Citizenship of the Chamber of Commerce, it was stated at the chamber today.

"So extensive has been the attention given the event in the press of other cities that inquiries seeking further information have been received from the following states: Texas, Oklahoma, California, Illinois, Mississippi and Ohio."

It has taken a long time, a good many years, in fact, for the music festival as a business asset to attain editorial prominence; it has taken an almost equally long time to persuade the business forces that have controlled the destinies of our American cities that the music festival might prove a business asset not only from the purely business angle, but from many other angles as well.

It is always hard for the American business man either to "see" or hear music. The Main Street attitude which associates music only with bands useful for marching purposes is widespread and stubborn. It has been the custom for the American man to consider music as something the children have to study because their mothers have said so, but as having no utility whatever, and why anyone should bother with such a thing was beyond male comprehension.

It has been due to the courage of an enthusiastic minority that music has grown in America, that orchestras have sprung up all over the country, and that the festival is capturing one town after another. Not long ago there were only a few annual festivals in the whole United States. They are now numerous and are conducted on a very large scale.

The reason for this was not primarily that the business men were convinced of the festival's material value. It is far more likely that the culture-loving women persuaded the men to support such things against their wills, and it was only subsequently that the men discovered that music might be made to pay.

The fact is, that where there is a festival today it means an immediate profit for everyone in the town who has anything to sell. Crowds of the best sort of people from nearby and distant points come in for the festival and, of course, spend money.

One ought perhaps not to be too calculating, but it matters little how art is brought to the public, and if it is necessary to persuade business men that it has a material value for them, the end excuses the means. It is certain that a music festival is an asset quite apart from its artistic and cultural value. These are more or less invisible. A festival has, however, visible cash value. It induces people to spend money, and everybody benefits, from transportation facilities to oil and automobile companies, restaurant and hotel keepers, and merchants of all sorts. Incidentally, the people who spend the money purchase for themselves a large amount of pleasure and think nothing of the cultural benefit, on which they would probably put no value, but which is, in truth, the most important part of the whole event.

No one today has to worry any longer about musical progress in this country. It is on its way, and nothing will stop it—except neglect. Neglect of the music festival means neglect of music as a whole; for other sorts of music are to be found only in the big cities, while the music festivals bring music everywhere. We must keep pushing, advertising, just as the biggest of business enterprises keep pushing and advertising. No big business enterprise ever feels that its success is complete, and will continue indefinitely without effort or advertising. Those who conduct music enterprises must take the same attitude.

Variations

By the Editor-in-Chief

Aboard S. S. Aquitania.

Homeward bound, with the music of the fog horn rampant. For several days the atmosphere has been as transparent as a symphonic score by Varese. In the salon a young lady amateur pianist plays the piano at intervals. She is a wonderful beginner. She begins dozens of pieces but never finishes one. Her loud pedal is like a deep sea fish. It stays down nearly all the time.

Our last evening in Paris was spent in attendance at a concert, at the new Grande Salle Pleyel, an immense auditorium and decidedly an innovation in design, construction, form, lighting, and decoration. It has been heretofore described in the *MUSICAL COURIER*. The general character of the room is that of the Paramount Theater interior in New York, although all garish and ornate furnishings are absent in the Paris place. Paris never furnishes garishly or ornately. The marvelous acoustics of the Pleyel Hall surprised this listener. Carnegie Hall always has been lacking in that regard. At last the one hundred per cent American abroad is halted in his victorious boasting. He cannot say: "We have the best concert halls in America." Paris has it.

The concert we listened to was one of the series of sixteen being given this season in Paris by Walter Straram and his orchestra. We were present at the fourteenth, which presented this program:

- W.-A. MOZART,Symphonie no. 36 en ut majeur (Köch 425)
 ERNEST CHAUSSONConcert en re majeur
 pour violon, piano et quatuor à cordes
 I. Décidé
 II. Sicilienne
 III. Grave
 IV. Finale
 M. Marcel Darrieux
 M. Jean Doyen
 H. VILLA-LOBOSSérénité
 (no. 2 de la Fantaisie de mouvements mixtes)
 1 re audition
 Le Papillon autour de la lumière
 (no. 3 des "Martyres des Insectes")
 1 re audition
 Pour violon et orchestre
 M. Marcel Darrieux
 J. LARMANJATSérénade, op. 34
 I. Allegro II. Andante III. Allegretto
 1 re audition

We noted an impressive improvement in the playing of the Straram organization over the concert we heard them give last year. There is a far greater degree of earnestness, responsiveness, finish, cohesion. The men seem to understand better the intentions of their undemonstrative conductor, who leads with astonishingly little physical motion and appears to rely for his effects solely on rehearsal directions and not on the cues and stick wavings at the actual concert. Barring a few technical slips, the orchestra performed with precision, with musical taste, and with invigorating spirit when required. Straram is all for order and dignity; he is a scholar rather than a romanticist; an objectivist rather than a passion monger.

The Chausson concerto, much too long and repetitious, but with many moments of true lyrical inspiration, and a piano part unfailingly clever and brilliant, had a splendid performance, the soloists, Marcel Darrieux, pianist, and Jean Doyen, violinist, revealing technical and interpretative art of a pronounced order. The two novelties of the program, outside of a few arresting details for musicians, are not destined to achieve wild public popularity. The concert began at 9.15 p. m. and lasted over two hours, with a patient and interested audience remaining to the end. There were many recalls for the conductor and soloists after the Chausson number. The French are abidingly faithful to their recognized composers.

At the foregoing concert we were a guest in the box of Ganna Walska. During one of the numbers we handed her a note which we had jotted on the program: "Do you mind the *MUSICAL COURIER* mentioning that you are the financial sponsor of the Straram concerts and pay all the expenses?" Mme. Walska scribbled the reply: "No, I do not mind. And you might add that while New York has its Mackay, Flager, Kahn, Guggenheim, Naumburg and others, to donate generous sums for the presenta-

tion of the best music, here in Paris I am alone as a large contributing patron to the same cause."

Leopold Stokowski and Mrs. Stokowski were other guests in the Walska party. The Philadelphia conductor looks the picture of health, and had much to say of his travels in distant lands, particularly in India and Java. An important piece of news which we elicited from him has been cabled to the *MUSICAL COURIER* in advance of this letter.

Harold J. T. Horan, Paris representative of the New York American, told us that Germaine Taillefer, the French woman composer who visited the United States for several seasons, is at work on a new stage piece (not a grand opera), for which her American artist husband, Ralph Barton, is designing the scenery and costumes. Mr. Horan, by the way, himself is an enthusiastic devotee of music and a keen and discerning critic, although his activity on the American is that of a news and political correspondent. He served in the same capacity at Rome for several years, and became well acquainted with Mussolini, of whom he tells many characteristic and remarkable stories.

In the London Daily Mail Atlantic Edition, published aboard this steamship, its editors fiendishly invent matter with which to plague the passengers. There is a department called "Can You Answer These?", and on May 1 two of the questions were: "In what city was the first opera performed?" and, "Who made the first piano?" One of the intended victims sent this reply to the printing room: "My answers are respectively, Gomorrah, and Genghis Khan, and I defy you to prove the contrary."

Walter Damrosch arrived in Paris just before our departure and told the local interviewers that the only significant American composer of importance at this moment is George Gershwin. "Of course," the Chicago Tribune (Paris edition) quotes him, "one never can tell what new young man may come along. There may be any number of capable people at work this minute. But I know of no one of real importance." Mr. Damrosch seems not to have heard of a young man named Deems Taylor, who certainly is capable, and is at work this moment at the picturesque little Hotel Beaujolais, in Paris, finishing his new opera to be produced at the Metropolitan. George Gershwin and Deems Taylor are close friends, by the way, and George also being in Paris just now, they are planning to do some two-piano playing for recreation.

We had a Hotel Chatham luncheon with Mr. and Mrs. Deems Taylor in the picturesque garden of that popular hostelry. Mr. Taylor told an amusing story about a concert of American works held recently in Paris. His music from the pantomime, *A Kiss in Xanadu*, was scheduled to be performed, but at the last moment he decided to withdraw it, for reasons of his own. The conductor substituted for it an orchestral suite by Edward B. Hill. However, the Taylor piece had been announced in the advance notices, and several of the critics neglecting to buy a program—at one franc per—on the night of the concert, they reviewed the Hill composition as the work of Taylor, and agreed that, "while it showed ideas in theme and facility in orchestration, its real value could not be determined upon without the accompanying stage action," etc., etc. Mrs. Taylor, a gifted actress, contemplates an early resumption of her stage activities and will return shortly to America for that purpose, as well as to rejoin the treasured Taylor baby—a quest that will take papa Deems home, too, a few weeks after his wife's departure.

Walter Damrosch intends to be present at the Dresden premiere of Strauss' new opera, "Egyptian Helen," on June 6. Thereafter he will go to Vienna to act as one of the international jury in the now celebrated contest for the best symphonic composition in honor of the Schubert centennial.

The local papers featured the arrival of W. C. Durant, the motor magnate, and credited him with having made \$100,000,000 in Wall Street recently. That gasping sound now audible in Paris, Monte

Carlo, Deauville, and Nice, is the combined chorus of excited breathing on the part of the anticipatory head waiters, hotel domos, and croupiers in those places.

Musical personages espionaged along the boulevards by the *MUSICAL COURIER* sleuth were Lazar Saminsky, Theodore Steinway, and Louis Dreyfus (of T. B. Harms) the New York music publisher. He cares not who makes America's steel rails and motor cars, so long as he can publish the music of Jerome Kern. That composer, on the other hand, cares not who publishes his music, so long as he can be a partner in the firm. He is a partner in the T. B. Harms establishment. At present its associates spend most of their time dividing the profits from the Show Boat music written by Kern.

George Gershwin and his lyricist, brother Ira Gershwin, were in Berlin not long ago. There they lunched with Lehar, the Vienna operetta king, who happened to be visiting the German capital. George is endeavoring to finish his new orchestral work, *An American in Paris*, so as to place it on the program of his works to be given in Paris, May 29.

Germany does not always head the advance in music. Two weeks ago Dresden heard the first performance ever given in Germany of Verdi's early opera, *Macbeth*, composed in 1847.

Chaliapin, Victor Harris, and Ravel were Paris arrivals. The last named praised America, and said that "even a city named Buffalo is musical." He intends to write some new works, he added, as soon as he recovers "from the bad taste of American food."

Varnishing day at the Salon attracted a large crowd, one of whom reminded a properly astonished friend that about 100 years ago, the Salon had rejected a picture for being "too nude."

Another new plan in the Fascist campaign is a drive against snobbery, and the Italian police are to deal severely with those who boast of acquaintance with high personages. It is reported that the other day an inoffensive citizen walking on the street was heard to say to a friend: "Fortune Gallo? I used to know him before he went to America"—bang! The heavy hand of the law was laid upon the speaker's shoulder, and a burly Fascist traffic officer dragged him into custody. He has not been seen or heard of since.

At a public school examination (according to London Punch), two of the boys gave these answers: "The Albert Hall is named after the Prince Consort." "Communists are people who go in for singing all together at football matches."

Reflect before you choose a profession. We found this in a U. S. Labor Department report belonging to the Aquitania library: "Candidates for dental surgery must be prepared to face a four years' course of training, which costs about \$2,000." Candidates for grand opera need only four weeks' training (one lesson per week), which costs about \$40.

The Chicago Tribune (Paris edition) calls Gretchaninoff, "the Schubert of Russia." But was Schubert the Gretchaninoff of Austria?

In the same hotel that saw the death of Meyerbeer, and next door to the house in which Heine died, we had a cheerful visit with a very live and lively personage, Leopold Godowsky. He has been spending a few months here in quiet labor at composition, broken into occasionally with public recitals in various cities. Many engagements have been offered to the ashlar of pianistic wisdom, but he has preferred to devote himself largely to finishing certain creative pages begun in America. Among previously completed and published products is his *Passacaglia* on the first eight measures of Schubert's Unfinished symphony. Clarence Lucas heard it played recently by the composer and told us: "I cannot imagine that the present centenary celebrations will bring forth any finer tribute to Schubert." Godowsky will give a Paris recital at the Grand Opera on May 24 and soon thereafter return to America for a short visit. He has not yet decided whether to tour there next winter or to accept the many chances extended to him to play in Europe. Godowsky is an enthusiastic air traveller, by the way, and does his touring over

here by aeroplane. In a few days he intends to fly to Vienna, for a recital there.

A novelty in the shape of a one o'clock matinee of Tosca was given at the Hamburg Opera last Sunday. The performance ended at four. No seats were sold in advance and those who came early received the best places. The house was packed. The project will be repeated in several weeks with a similar matinee of Strauss' *Fledermaus*.

It is the tulip season in Holland, and the tipping season in Paris.

Paul Whiteman's forthcoming European tour is raising the usual high expectations here. He and his band will appear also in Vienna, where they did not play on their previous trip to these shores, even though they visited the Austrian capital.

Only one of them appeared to our view on any of the main streets of Paris during our stay of ten days. We mean a bohème of the old school. But there he was, on the rue de la Paix, wearing long locks, a huge slouch hat, Byronic mantle, a thick beard, pegtop trousers. He was looking into a jeweler's window. Perhaps pondering, like Socrates, on the many things he could do without. Very few of the anciently appurtenant bohème type ever get away from Montmartre these days, where several dozen of them still are to be seen. Most of them are painters who do drawings or silhouettes of café patrons and deign to accept a fee for their work.

Andreas Pavley, of the Chicago Opera, was observed observing the observers who lined the chairs along the Champs Elysées.

We got intense enjoyment out of staying away from Parisian night clubs and reading Charles Merz' *The Great American Band Wagon*. And one of the paragraphs that made us smile most in that beautifully ironical book was this, quoted from an advertisement of the Knight Soda Fountain Company: "Piano keys are not more important to Paderewski than the pumps of a fountain to the dispenser. Always going. On them the dispenser composes his sweetest melodies. They must not fail." And there is a delicious chapter called *Tom-Tom*, one of the most effective satires imaginable on the radio habit of the average American household. *Vox Populi* is another characteristic essay describing our native standardization of thought. "Beethoven week follows on the heels of Brush Your Teeth Week." . . . "The organization of American life into sudden spurts of seven days has made great headway in the last few years."

Karl Goldmark (published by Albert and Charles Boni, New York) is a worth while book, based on his own unfinished memoirs, begun when he was eighty years old. The English translation is well done by Alice Goldmark Brandeis. Novel and picturesque anecdotes abound in the volume, many of them about Liszt, Brahms, Hanslick, Von Bülow, Rubinstein, Cornelius, Bruell, and other masters. Goldmark, as a lad, studied at the Vienna Conservatorium. His teacher in harmony and counterpoint was Gottfried Preyer. On one occasion he conducted the youthful students in the first movement of Beethoven's Ninth Symphony. Goldmark played in the violin section. When the number was finished, Preyer remarked: "My dear boys, you must not be too much surprised at this composition. Beethoven was already at that time not quite clear in his mind." That incident occurred, Goldmark points out, in 1847, only twenty years after the death of Beethoven.

Prof. Frithjof Nansen, of "Farthest North" fame, heard the Aquitania orchestra play Grieg's *Peer Gynt*, and remarked: "That reminds me of the funniest incident of my Polar journey. We had been travelling across the icy wastes for many days. I felt sad and lonely and unconsciously began to hum a tune. And what do you suppose it was? A snatch from Grieg's *Summer Night*. What kind of tonal cerebration would you musicians call that?" J. P. Morgan, another fellow passenger, commented: "I thought, Dr. Nansen, that you might have chosen, *There'll Be a Hot Time in the Old Town Tonight*."

Lewis M. Isaacs, the New York lawyer-composer, is on this boat, with Mrs. Isaacs, returning from a Mediterranean tour. They were invited in Constantinople to attend a dinner dance. When they reached the typical Turkish restaurant, music resounded

from a platform, and glancing there they saw the illuminated bass drum labelled: "Eddie Marks' Jazz Band, U. S. A." In Athens, Mr. Isaacs said, he visited a music shop and found on display local editions of *Hallelujah* and the *Varsity Drag*—with Greek words.

Ambitions vary in Paris. Last week a chap jumped down from the Eiffel Tower and was killed. Yesterday another one tried to climb up the outside of the Tower in order to place a club flag on the summit. He was arrested.

At the fifteenth Straram concert in Paris, May 3, the chief number is to be Mozart's Requiem, with Ganna Walska as one of the soloists.

The piano in the grand salon of the S. S. Aquitania is a German make, a Bechstein! And we declare it to be a lovely-toned and fine-actioned instrument, quite the best we ever have found on an ocean steamship. And now let all the American and English piano manufacturers put us to the torture.

At a most Bohemian gathering immediately before our departure from Paris, X., a highly intelligent person, said: "How do you manage to do Variations every week?" "And why?" added Z., a miscreant in human form.

LEONARD LIEBLING.

A CHICAGO CONTEST

Chicago, May 14

Accepting the invitation of Carl D. Kinsey, manager of the Chicago Musical College, to be one of the judges at the annual public prize competition of that institution on Saturday, May 12, we were letting ourselves in for a new experience and one to which we looked forward with much curiosity and interest.

Aboard the Twentieth Century express from New York to Chicago, were also three other judging guests of Mr. Kinsey—Rudolph Ganz, Dudley Buck, and Victor Kuzdo. The fifth one of the judicial quintet was to be Henri Verbrugghen, conductor of the Minneapolis Orchestra.

Arrived in Chicago, the judges had a beneficial drive along the marvelous Lake front boulevard to the Edgewater Beach Hotel, and after being dined by Mr. and Mrs. Kinsey, were taken to Orchestra Hall, and four of them segregated in the center box of the balcony. They were kept in ignorance of the names of the contestants up to the last moment, and the identity of the teachers whose pupils took part was not revealed until after all the prize winners had been selected.

Orchestra Hall was filled to capacity and intense expectation animated the audience, groups of whom had their favorites, but the applause was impartial for all the candidates.

Henri Verbrugghen, the fifth judge, conducted the Minneapolis Orchestra, which accompanied the performers.

After each division of the contest, the judges retired to a private room, gave their verdict, which was sealed in an envelope, taken to the stage, and there opened and read by Mr. Verbrugghen.

The first prizes were a Conover grand piano, a Vose & Sons grand piano, a Mason & Hamlin grand piano, and an old violin presented by Lyon & Healy. The second and third prizes were Fellowships of \$300 and \$50.

Following the contest a reception and supper took place at the Edgewater Beach Hotel, and short addresses were made by Herbert Witherspoon, president of the Chicago Musical College, by all the judges, and by George Schein, the well known Chicago attorney.

Gladys Heath, of Chicago, won the Conover grand piano. The \$300 Fellowship went to Marjorie Peters, of Kansas City, and the \$50 Fellowship to Marie Kessler, St. Louis.

Frederick Dvornich, of Chicago, was awarded the prize violin, Fannie Adelman, Chicago, got the \$300 Fellowship; Benjamin Rotstain, Kansas City, \$50 Fellowship.

The Vose grand piano for vocalists was won by Pearl Walker Yoder, Chicago. Second and third prizes, respectively, Eunice Steen, Fort Worth, Tex., and Alvina Palmquist, Canova, S. D.

Marshall Sumner, Victoria, Australia, captured first place in the competition for the Mason & Hamlin grand piano. Second and third prizes, respectively, to Ruth Miller, Crown Point, Ind., and Maria Crisafulli, Chicago.

In the Conover contest, the test piece was the first movement of the Grieg concerto. For the Mason & Hamlin, the contestants were required to play the

first movement of the Rubinstein D minor concerto. The violinists had to perform Wieniawski's *Souvenir de Moscou*. In the vocal department Miss Yoder sang the *Ritorno Vincitor*, from *Aida*; Miss Stein did the *Una Voce Poco Fa*, from *Barber of Seville*; and Miss Palmquist delivered a recitative and aria, *Che Faro senza Euridice*, from *Orfeo*, by Gluck.

It is not violating judicial sanctity—for all the judges made the statement publicly later on—to say that the decisions were most difficult to arrive at owing to the even merit of the performances in all the classes. Not one contestant committed slip of memory; not one was guilty of more than slight technical lapses; not one displayed any visible or audible nervousness; all had an assured manner, and the correct bearing and style for concert performance.

The whole contest and the way it was carried out by its sponsors and the young candidates, were a revelation to this writer. He is most grateful for what he learned, and he shall take occasion next week to speak at greater length about his impressions on this absorbing visit to Chicago.

LEONARD LIEBLING.

GONE BUT NOT FORGOTTEN

The eighteenth amendment is very unpopular with orchestral musicians, who are known to thirst for other things beside melody. It really is remarkable how thirsty a rehearsal, a symphony concert or an opera performance makes a musician; but the oratorio carries off the palm in that respect. In ante-prohibition days the saloon at the corner of Seventh Avenue and 56th Street did its record business after a performance at Carnegie Hall of the Messiah without cuts. And it was a cold night in the early spring, too.

THE RAVINIA OPERA

Louis Eckstein, manager of the Ravinia Opera, promises a season this summer that will eclipse even that of last year—an ambitious project indeed, but still possible to the able head and staff of the company. The list of artists, the enormous repertory, and the other details published in last week's issue of the *MUSICAL COURIER*, give ample promise of the fulfillment of Mr. Eckstein's 1928 project. This summer will mark the seventeenth season of Ravinia, which from a relatively modest beginning has developed each year by leaps and bounds, until today it is not only the most remarkable "summer opera" that has ever been known, but one of the most important operatic enterprises in the world, that need fear comparison with none.

LOUIS GRAVEURE—THE TENOR

Louis Graveure's sensational success at the Berlin Opera in the role of Don José in *Carmen*, which follows upon successes equally as great in other German centers, would seem to indicate that the former baritone is a real tenor after all (a fact which the *MUSICAL COURIER* pointed out after his New York debut as a tenor last season) and a mighty good one. When he appeared as a tenor in New York there was some uneasiness felt (especially among the learned critical fraternity) as to the outcome; but that feeling was not shared at all by Graveure, who, with his keen artistic intelligence and unflinching taste knew quite well what he was doing when he decided to enter the high altitude. His judgment has been more than confirmed in critical Germany and it is dollars to doughnuts that when he returns he will be accepted as a prophet at home, and by the very ones who doubted at first.

A USEFUL ORGANIZATION

The American Orchestral Society has just terminated another successful season, during the course of which there were many instructive rehearsals under the direction of Chalmers Clifton and six concerts at Mecca Temple. The American Orchestral Society is authorized by the Board of Regents of the State of New York to give every successful graduate a certificate after three years of orchestral training. No tuition is charged. The student joins the society by the payment of one dollar a year. There is a conductors' class, limited to ten qualified students, for which there is a charge of \$100.00. American taught soloists are permitted to play concertos with the training orchestra if they pass a test before the director. The society also reads a certain number of compositions by American composers at its rehearsals to enable the composers to make necessary corrections or adjustments for performance or publication of their compositions. This is a splendid organization and deserves unqualified support and encouragement.



MR. AND MRS. TULLIO SERAFIN, and their daughter, Victoria, with their Chow dog, Tommy, on the S. S. Roma on their way to Italy. On May 31 the Serafins will leave Genoa for Buenos Aires for the opera season at the Colon.

I See That

Paderewski is celebrating his fiftieth anniversary before the public.
 Richard Hale has been re-engaged as the King in the King's Henchman for next season.
 Guy Maier has left for Europe.
 The Opera Comique will produce Levade's new opera, La Peau de Chagrin, next season.
 George Antheil has written an American jazz opera called Glare.
 The Crefeld Opera recently produced two new operas, Der Pudel's Kern by Gustav Kneip, and The Curl by Roderich von Mojsisovics.
 T. Carl Whitmer has written a brilliant article on The Nature of Contemporary Music.
 Lisa Roma will create the role of Venus in Mirtol in Arcadia, at the Harrisburg, Pa., Festival.
 Leonora Corona is to sing in Europe this summer.
 Luella Melius has been booked for two concerts with the Minneapolis Symphony Orchestra next season.
 Pauline Turso and Evelyn MacGregor, pupils of Avitabile, appeared at the Brooklyn Academy of Music in Cavalleria Rusticana.
 Carl H. Tollefsen gave a reception-musical to Josef Lhevinne, May 6.
 The New York Guild of Vocal Teachers will hold a convention in New York, May 26.
 Clarence Dickinson has been appointed director of music in the new School of Sacred Music, Union Theological Seminary.
 Gustave L. Becker celebrated a half-century of musical activities.
 Aino Akte was fêted in Paris.
 The Boston Women's Symphony Orchestra, Ethel Leginska, conductor, will be heard at the Erie Festival, July 9 to 15.
 Isabelle Burnada, Canadian contralto, will sing here next season.
 Louise Loring, soprano, sang with success in opera at Monte Carlo.
 Hindemith's new viola concerto was well received at Cologne.
 A new Polish opera, The Vengeance of Jontek, by Wallek-Walewski, was heard at Warsaw.
 Hilda Grace Gelling is chairman of the Voice Study Convention to be held at the Park Central Hotel on May 26 under the auspices of the Guild of Vocal Teachers.
 The Newark Music Festival gave its first concert this season, May 14, with chorus of 300, Maria Kurenko and Toscha Seidel soloists; the second concert takes place next Monday evening.
 Henry Gilbert's suite for chamber orchestra had its first hearing in Boston.
 Zandonai's new opera, Giuliano, was enthusiastically received in Rome.
 The Metropolitan Opera season in Cleveland was very successful.
 Verdi's opera, Don Carlos, was revived at La Scala in Milan by Toscanini.
 Myra Mortimer appeared with signal success at Amsterdam.
 Oscar Saenger will conduct a master class in voice this summer at the American Conservatory in Chicago.
 The reconstructed Berlin State Opera House was reopened after a lapse of two years, with Mozart's Magic Flute, Kleiber conducting.
 Alfredo Casella, conductor, received an ovation at the opening "Pop" concert of the Boston Symphony Orchestra.
 Ilza Niernack has been acclaimed as "Iowa's most distinguished daughter."
 William Thorner will hold a master class this summer in Los Angeles.

Graveure and Painter Sing Carmen

Louis Graveure, the baritone who recently startled the musical world by announcing that hereafter he would sing tenor, has been eulogized everywhere he has appeared in opera abroad during recent months. He has been singing opposite Eleanor Painter, whose success also has been tremendous. Carmen, Faust and Pagliacci have been sung to capacity audiences, which have received both singers with the enthusiasm befitting the fine artistry displayed by them. Bookings for Mr. Graveure and Miss Painter include Hagen, Aix-la-Chapelle (Aachen), Barmen, Erfurt, Elberfeld, Munchen-Gladbach, Bremen, Pressburg, Oldenburg and possibly Prague, Vienna, Budapest and Berlin. Judging by the following excerpts from foreign newspapers, it is evident that Mr. Graveure is praised for his acting in the difficult dramatic role of José as much as for his singing. Following an appearance in Carmen in Hagen, Germany, on March 17, the Hagener Zeitung wrote as follows: "In Graveure we have again a tenor who sings the genuine bel canto with the greatest ease and with beautiful tone coloring, and whose acting, though realistic to a degree, never lacks a certain cultured refinement. He possesses the true Latin temperament, bright and light-blooded, which lends his Don José a certain exotic rhythm which is very appropriate to the role. Graveure is a great artist. Every phase of his singing, every gesture proves that. His work is most distinguished, easy and natural. He has cultivated an artistic restraint that permits him to maintain his vigor and freshness to the very end of an entire performance. Eleanor Painter's Carmen was finely worked out. She, too, evinced a cultivated art, a realism never coarse, a sensuality never unduly accentuated. She is a Carmen to the manner born. She emanates coquettishness, brightness, song—her heart flutters from one to another; she is like the rose which she wears in her dark hair. She is slim and sinuous as she sways in her multi-colored shawl, magnificently scornful as she confronts the cringing Don José in the last act and dies with a gasping cry, involuntarily as the trodden flower. One of the most intelligent Carmen portrayals that we have ever seen, both from a vocal and dramatic standpoint. It was a memorable, worth-while evening." The Westfälisches Tageblatt declared that Mr. Graveure's knowledge of singing and his artistry stamp him as one of the greatest of living singers, that he uses his voice as a medium for realistic characterization. The same paper stated that "Eleanor Painter was in no way overshadowed by her husband. No one could remain indifferent to the charm of her portrayal of the role of Carmen and the perfect culture and beauty of her voice. Noteworthy was her intelligent dramatic cooperation with her husband in the second act. The interest of the audience rose from act to act, until at the finish it broke out in a seemingly endless torrent of applause." The Norddeutsche Volkszeitung stated that "the two artists modeled their impersonations along the lines and according to the dictates of the music; they fairly lived their roles, bringing out in full measure the elemental power of the drama." These artists were equally enthusiastically received when they appeared in the same opera at Aix-la-Chapelle on March 22. To quote the Anzeiger, "The great art of the American guest artists offered much for eye and ear." "Both possess attractive personalities," said the critic of the General Anzeiger, "they are equipped with splendid voices and are in perfect accord with each other histrionically." The Rundschau noted that the two singers created an atmosphere in the crowded house such as is possible only to artists of unusual ability. The same paper also stated that Eleanor Painter's Carmen was distinguished for the perfect welding of the vocal and dramatic possibilities of the role. As for Mr. Graveure, this critic's opinion was to the effect that "the beauty of the human voice finds full expression in his consummate art. He further stated that 'this alone would suffice to place his Don José on the highest level. The simple naturalness of his acting is most appropriate to the glib nature of the erring soldier.'"

Obituary

ENRICO DE MAZZEI

Sofia papers record the tragic death of the Italian tenor De Mazzei, an additional victim of the recent earthquake which devastated the region of Philippopolis in central Bulgaria. De Mazzei was engaged in a tour of the Balkan States, and, as misfortune would have it, found himself in the affected area on the day of the disturbance.

Mazzei was born at Sofia in 1894, when his father was Italian Consul there, and after receiving an education to fit him for a diplomatic career decided to become a singer. With this end in view he went to Milan, where he completed his vocal studies and commenced his theatrical work, later appearing with considerable success in Italy, and more recently at the Opéra Comique in Paris. The tenor, who leaves a widow and three children, was to have appeared later both in America and Japan.

C. d'I.

EDGAR B. PIPER

Edgar B. Piper, editor-in-chief of the Morning Oregonian of Portland, Ore., and president of the Symphony Society of Portland, died at his home in that city on the afternoon of May 3. Mr. Piper had been an invalid during the month preceding his death.

The deceased had been editor of the Oregonian since 1910, and before that had held executive positions on that as well as other newspapers in the Pacific northwest. He was an outstanding figure in American journalism, and was high in the councils of the Associated Press, the American Publishers' Association and the North American Newspaper Alliance. Mr. Piper's son, David L. Piper, is music editor of the Oregonian.

EMIL BOHNKE

Word comes from Berlin of the death of Emil Bohnke, conductor and composer, who was killed in an automobile accident in Pasewalk, Pomerania. His wife is said to be in a serious condition in a hospital there. Mr. Bohnke was the successor to Oscar Fried as conductor of the Berlin Symphony Orchestra. He was forty years old.

News Flashes

Corona Engaged for Opera Comique, Paris

Word has been received that Leonora Corona, soprano of the Metropolitan Opera Company, has been engaged to sing Tosca at the Opera Comique, Paris, on June 3 and 13.

Graveure's Berlin Operatic Debut a Sensational Success

A cable received by the Metropolitan Musical Bureau, dated Berlin, May 14, from Wolf and Sachs reads as follows:

"Graveure's debut as José in Carmen at the Municipal Opera, Berlin, was a phenomenal and sensational success. Newspaper critics compare him with Caruso. We have closed his Berlin opera engagement commencing March 1929."

Newark Music Festival Begins

The fourteenth annual Newark, N. J., music festival began at the Mosque Theater, May 14, with a large attendance; Maria Kurenko, soprano of the Chicago Civic Opera Company, and Toscha Seidel, violinist, were the soloists. Features were the excellent singing of the big chorus under conductor C. Mortimer Wiske; the Newark Symphony Orchestra, and the encores performances of the soloists. A review of the festival will be published in next week's issue.

Australian Opera Season Opens

H. A. Bowden, representing J. C. Williamson, Ltd., and the J. and N. Tait interests in America, with offices in New York, received the following cable from Melbourne from the Director General, J. Nevin Tait:

"Magnificent opening opera season at His Majesty's Theater on Saturday, May 14, with Aida. Said to be as good a cast and performance as have ever been presented in Australia. Large audience and great enthusiasm. Among the principals were Aranghi Lombardi and Giuseppina Zinetti, sopranos; Francesco Merli, tenor; Umberto De Lelio, basso, and John Brownlee, baritone, with Gaetano Bavagnoli conducting. All scored personal triumphs, and the receipts amounted to about two thousand pounds."

Harrisburg Festival Opens With Mozart Program

(Special Telegram to the Musical Courier)

Harrisburg, Pa., May 14.—The four-day Harrisburg Mozart Festival opened successfully this evening with a Mozart program. The Philadelphia Orchestra played the overture to the Marriage of Figaro and the Symphony in C major (Jupiter) and the Festival Chorus sang the Mass in C minor with Ward-Stephens conducting. The soloists were Luella Melius, Lisa Roma, Judson House and Henri Scott. The Mass is a tremendously difficult work, but conductor, soloists and chorus met the demands admirably and gave a magnificent performance. Tomorrow evening the premiere performance will be given of Henry Hadley's Mirtol in Arcadia, with the composer conducting, and well known artists assisting as soloists. There will be a special children's concert on Wednesday afternoon, and Rosa Ponselle will sing in the evening. Thursday afternoon the orchestra, Rudolph Ganz and Judson House will present the program, and in the evening the festival will be concluded with a performance of Samson and Delilah. F. P.

Didur Suggested for Directorship of Warsaw Opera

Adamo Didur has been suggested for the directorship of the Warsaw Opera and it is said that all the newspapers have endorsed him highly. If Mr. Didur is elected and accepts, next season will be his last in America for some time to come. He will rejoin the Metropolitan for the first half, after which Sol Hurok, his manager, will send him on a concert tour, which is now booking.

Charles Hackett Junior

Charles Hackett, Chicago Opera tenor and exclusive Columbia artist, was noted to be in extra fine voice during the Atwater Kent gala broadcast on May 6. No doubt the probable reason was that he had just become the proud father of a baby boy, who, perhaps, will follow in the footsteps of his distinguished father.

Marion McAfee with Ibbs & Tillet

LONDON.—Marion McAfee, American soprano, who recently scored a signal success in London, will be under the management of Ibbs & Tillet while she is in England. S.

Music and the Movies

High Lights of the Week

Last Saturday, Dolores del Rio, in Ramona, opened at the Rivoli for an indefinite run, and Buster Keaton, in Steamboat Bill, Jr., came to the Rialto the same day.

Paul Ash, who is very popular in Chicago, made his debut at the Paramount Saturday. It is to be seen whether New York bows to him the way the Windy City has.

S. L. Rothafel recently returned from Bethlehem, Pa., where he was invited to conduct the City Band at its annual concert.

Captain Ramper, the Defu production, will not come to the Roxy until June 2.

Warner Brothers announce the first Vitaphone musical comedy, The Desert Song. An all-star cast that can act, sing and talk, will interpret the roles.

Irving Berlin and Lou Silvers will write the music for The Singing Fool, Al Jolson's second picture for Warner Brothers.

The Warner Brothers' picture, Glorious Betsy, with Dolores Costello, is still going strong at the Warner Theater.

Mark Strand

The Little Shepherd of Kingdom Come is being enacted on the screen this week at the Mark Strand. The popular novel of some years back is finely done, with Richard Barthelmess as Chad Buford, the boy "who ain't never had no pappy." This talented actor gives a very moving characterization and impresses afresh with his sincerity and simplicity. In addition to this, the directing and unusually good photography make the picture above the average. Leon Navara appears in his third week as master of ceremonies and leader of the stage band in Joseph Plunkett's revue, In Dutch, which is but mildly entertaining. Franklyn & Stanley, Myrtle Pierce, Reeves and Leu, Pauline Miller, Carlo Restivo, Al Siegel and the Grete-Bourman Dancers also participate.

Paramount

Paul Ash is intended to be the magnet this week at the Paramount. After seeing and hearing the much heralded "King of Jazz" we still do not know just what to say about him. One thing is certain, everything has been done to make "the gentleman who stopped off in Chicago three years" enroute to New York a success—but time will tell as to his popularity here. One must admit, however, that Ash makes a good appearance, wields his baton with apparent authority, and even adds a tricky step or two in some of his numbers. Just now we cannot say that Mr. Ash is anything unusual. Perhaps because this is a day of many exceptional conductors of the same type. So it will be fairer to judge Mr. Ash and his qualifications later. The orchestra's selections include Back in Your Own Back Yard and George Gershwin's The Man I Love, which, by the way, goes over big. Rubye Keeler, mighty good to look at and a better dancer than singer, comes in for a good share of the honors. There is Mr. Ash's importation from California, Milton Watson, who sings Ramona and seemed to please. The voice is of good quality, but tight in the upper register, which perhaps occasioned a slight crack on one note. Yet movies audiences don't seem to hold that against a singer these days, if they like the song and it goes over fairly well. The Tiller Girls, Paul Remos Midgets and The Ormonde Sisters complete the revue, Hello, Broadway. In the absence of her husband, Mrs. Jesse Crawford gives some excerpts from popular operas on the organ. In memory of Schubert there are selections of his played by the orchestra to the accompaniment of a film depicting part of his struggles for recognition. Mother's Day is

celebrated by an appropriate film, and the Paramount News brings news flashes of the world.

The picture, Bebe Daniels in The Fifty-Fifty Girl, is amusing in spots, which is due largely to the skill of this talented comedienne.

JOSEPHINE VILA.

Verdi Club Rose Breakfast a Brilliant Affair

The annual Rose Breakfast of the Verdi Club, Florence Foster Jenkins, president, at the Westchester-Biltmore Country Club, April 26, was very successful affair, embracing an unusual musical program as well as dancing and other features. Florence Bullard, chairman, shone in her singing of Voi Lo Sapete, also contributing an encore. Marie Fokina, Russian Imperial Ballet dancer, delighted



FLORENCE FOSTER JENKINS

with interpretations of Anitra's Dance and a Spanish dance. Adrian Blain played solos for oboe by Paggi and Collins, with sweet tone, especially his American songs; accompanists were Irene Gruenberg and Mrs. John McClure Chase. President Jenkins, escorted by two pages, entered the ballroom to the enthusiastic greetings of three hundred people. Dancing occurred between courses, and gifts were made to Mrs. Bullard and to Mrs. Paul Keil, chairman of the reception committee. New members were introduced by the president and all the diners received souvenirs. The guests of honor were individually presented, each rising and saying a few words; they were Maria Fokina, Frances W. Monell, Mrs. Daniel Pelton Duffie, Gertrude Dallas, Eleanor Rogers, Berenice Verance, Emer Yeager, Adrien Blain, Mr. and Mrs. F. W. Riesberg, Marie Jonesco, Edwin DeW. Morse, Charles Francis and Lillian Francis Fitch. Mrs. Jenkins,

AMUSEMENTS



50th St. & 7th Ave.
Under the Personal
Direction of
S. L. ROTHAFEL
(Roxy)
Beg. Sat. May 19th
WILLIAM FOX presents
"DON'T MARRY"
with
LOIS MORAN
and NEIL HAMILTON

World's Greatest Theatre. People of discriminating taste enjoy Roxy's, with the best in motion pictures and divertissements. SYMPHONY ORCHESTRA of 110, ROXY BALLET CORPS. Thirty-two ROXYETTES.

ROMANCE RUN RIOT!

See and Hear
DOLORES COSTELLO
in "GLORIOUS BETSY"
with Conrad Nagel
on the VITAPHONE

Warner Theatre—Bway at 52d St. Twice Daily—2:45 and 8:45

known as "The Singing President," because she is the only New York club president who sings, sang not long ago at the Drake Hotel and at the MacDowell Club, in addition to giving her own song recital at the Ritz Carlton Hotel.

Opera Stars Entertained by Lucille Chalfant

Members of the Metropolitan Opera Company, just back from a six weeks' tour, were guests in New York last Thursday of Lucille Chalfant, who recently returned from opera engagements on the Riviera. Among those present were Otto H. Kahn, Edward M. Ziegler, Vincenzo Bellezza, Mr. and Mrs. Giuseppe Bamboschek, Leonora Corona, Nanette Guilford, Marie Rappold, Nina Morgana, Mario Chamlee, Artur Rodzinski, Georges Zaslowsky, Mr. and Mrs. Berthold Neuer, Anne Roselle, Leon Rothier, Florenz Ziegfeld, Billie Burke, Mary Eaton, Helen Hayes, Miriam Hopkins, Major and Mrs. Edward Bowes, David Mendoza, Hanley Page, William Braden, Bruno Zirato, General Frank Hitchcock, Ogden Goelet, Norma Terris, Louise Groody, Violet Heming, Frances Nash, Elliott Nugent, Anna Case, William Rogers Chapman, Penrhyn Stanlaws and Major Borhan.

A negro jazz band played vigorously from ten o'clock until dawn, and some breath-taking entertainment was furnished by a team of dancers from the Lido.

Opera Auditions to Be Held May 22-25

John T. Adams, founder of the International Opera Bureau, announces that auditions will be held at Town Hall each day from Tuesday, May 22, until Friday, May 25, inclusive. These will be the first auditions for singers who desire to take advantage of the European training offered under the plan of the International Opera Bureau. Successful candidates will sail for Europe in September. The audition committee is headed by Reinald Werrenrath, chairman, and includes Mabel Garrison, Alma Gluck, Leonard Liebbling, Harry Spier, Lambert Murphy, Olga Samaroff and Toscha Seidel.

Two scholarships will be awarded to contestants, donated by the Sonora Talking Machine Company, each good for a year's study under the plan, to the girl and man best qualified in the opinion of the judges for an operatic career.

JOSEPHINE FORSYTH

SOPRANO

IN UNIQUE PROGRAMS
OF SONG AND POETRY

Personal Representative:
Mrs. Lamar Riggs, Hotel
Laurelton, 147 West 55th
Street, New York City.

MADAME VINELLO JOHNSON

SINGING IN ALL ITS BRANCHES

Special Summer Course
for Teachers and Students

Consultations and voice trials by appointment only.

31 TRINITY PLACE

Tel. Kenmore 4228

BOSTON, MASS.



GEORGIA

McNALLY

Contralto

GLADYS

FERN

Coloratura Soprano



RECITAL CLUB MANAGEMENT

This Group Booked as a Unit or Individually

ROSE HAZARD, Metropolitan Opera House Bldg., New York City



DELLA

HAGERTY

Concert Violinist

OLGA

SAPIO

Concert Pianist



DOROTHY SPEARE,

young American novelist and singer, who will make her western concert debut in Chicago, has not discontinued her literary work, though she now pursues it rather as a pastime than as a profession. Her industry may be imagined when it is recorded that no less than fifteen articles by her will appear in American magazines this year, as well as a new novel. "Truly this is the day of the American girl," comments the New York Times.

Music Notes From Coast to Coast

Alliance, Ohio. The Alliance Symphony Orchestra closed its season with the best concert of the year. The program included the Rossini overture, Tancred, and the Haydn Surprise Symphony. The orchestra, conducted by Richard W. Oppenheim, has been sponsored and supported by the Music Division of the Alliance Woman's Club and has been in existence for seven years. The soloist of the occasion was Norman Fraenheim, pianist, associated with the Mount Union College. In commenting on the concert one of the local papers stated editorially, "The work of the orchestra reveals that much time has been expended in preparation for rendering the high class selections represented on the program. This stresses the importance of having at the head of the organization a man who is a master conductor. The Alliance Symphony Orchestra is fortunate indeed in having as its conductor Richard W. Oppenheim."

Boston, Mass. (See letter on another page.)

Buffalo, N. Y. Nikolai Sokoloff and the Cleveland Orchestra ended the series of orchestral concerts in Elmwood Music Hall, the Buffalo Musical Foundation, Inc., Marian de Forest local manager, deserving hearty thanks for the splendid offerings of 1927-28. The program was well selected, having much variety; the audience was most enthusiastic, recalling the gifted conductor repeatedly to bow his acknowledgment, in which he signalled the orchestra to share. Arthur Shepherd, assistant conductor, directed the afternoon concert, when hundreds of school children joined with the orchestra in the singing of America the Beautiful.

Maurice Ravel, assisted by Greta Torpadie, soprano, gave an all-Ravel program for piano and voice in the Statler ballroom under the local management of the Buffalo Musical Foundation, Inc.

The Pro Arte String Quartet gave the final concert of the Buffalo Symphony Society's chamber music series in Hotel Statler ballroom. Of the Beethoven, Bartok and Debussy quartets, the first and last delighted most. Dr. Lesser Kaufman spoke during intermission of the plans of the society for next season.

The Kedroff Male Quartet made its second visit of the season to this city under the auspices of the Junior League in cooperation with the Buffalo Musical Foundation. These Russian singers made a deep impression, their artistry being of a high order.

The final visit of Ossip Gabrilowitsch, as conductor of the Detroit Symphony, until the season of 1929-30, was the occasion of an ovation tendered him at the close of the orchestra's last concert in Elmwood Music Hall under the local management of the Buffalo Musical Foundation. Walter Gieseking, pianist, was the assisting soloist, appearing in an exemplary rendition of the Mozart concerto in C major for piano and orchestra. At the afternoon concert for the school pupils, the orchestra, directed by Victor Kolar, drew the usual number of young people. The valuable remarks on the program, by Edith Rhett, added to the appreciation and enjoyment of the young people.

Of the various college glee club concerts in this city this spring, that of the University of Rochester's combined musical clubs (under the auspices of the Philathea and McKee societies of the Central Presbyterian Church), in the Hotel Statler ballroom, was of much local interest, many friends of the participants forming the large and enthusiastic audience. Theodore Fitch, as conductor of the glee club, vocal soloist and composer, scored an unqualified success. Samuel Belov, director of the Eastman Sinfonia Orchestra, led his student members through their numbers with much success. Music for the dancing after the concert was furnished by the University of Rochester "Rag Pickers," conducted by Eugene Zacher, Jr.

The Columbia University Glee Club gave a concert in Hotel Lafayette ballroom, being presented by the Town Club. The various groups of songs were excellently sung.

The last concert of the Buffalo Orpheus, in Elmwood Music Hall, was largely attended, the chorus, under William J. Gomph, having the assistance of a string orchestra and Harold Kuhn, accompanist. Alexander Kisselburgh, baritone, won much favor, responding with a double encore after his last group of songs, with Mrs. Gomph at the piano. Rebecca Cutter Howe, local soprano, pleased in her artistic presentations. Martha Gomph, harpist, accompanying her in one number; she also sang the solo soprano part in the Schubert-Liszt Die Allmacht with success. George Kogler, violinist, made an excellent impression in his playing of the solo in Svendsen's Romance. Tribute was paid John Lund, former conductor, in the presentation of two of his compositions, one of which was redemanded. The usual ball followed the concert.

The Hargari Frohsinn chorus of male voices, Carl Noehren conductor, assisted by orchestra, gave its second seasonal concert in Elmwood Music Hall before a large audience which applauded the varied program, conductor, chorus and orchestra.

The Buffalo Symphony Orchestra, Arnold Cornelissen conductor, Joseph Phillips, baritone soloist, Edward Hall, flutist, the Guido Chorus (Seth Clark conductor) and Robert Hufstader, accompanist, gave an interesting and highly enjoyable concert in Elmwood Music Hall, the last of the season series of the orchestra. The orchestra was in fine form, receiving much applause for its efforts. Mr. Cornelissen being recalled several times to bow his acknowledgment. Joseph Phillips, a favorite in Buffalo, sang his aria, Dio Possente, from Faust, and his group of songs, all with his usual fine effect, and responded to the insistent applause with an Irish air. Edward Hall, flutist, won much commendation. The Guido Chorus presented two groups of choral numbers with their accustomed artistry, adding an encore. Robert Hufstader's musicianly support at the piano for both chorus and Mr. Phillips, added to the success of the occasion.

Harriet Shire, a favorite local soprano, gave a successful recital before an audience that filled to capacity the Colonial

(Continued on page 46)

MARIE VAN GELDER

VOICE TEACHER
SUMMER COURSE. Style, Opera and Oratorio
Author of
"The Foundation of Artistic Singing" (Schirmer)
50 East 88th St., N. Y. C. Tel. Sacramento 7756

LAMONT

TENOR
Chicago Civic Opera

Management: Harry and Arthur Culbertson, Aeolian Hall, New York. 4832 Dorchester Ave., Chicago

Achille ANELLI

VOICE TEACHER

COACH FOR OPERA AND RECITALS
Studio 804
Steinway Hall, 113 W. 87 St., New York
Shore Road 8887

MILORADOVICH

Soprano

Mgt. Antonia Sawyer
33 West 42nd Street, NEW YORK CITY
Telephone Longacre 8476
106 Central Avenue, WHITE PLAINS, N. Y.
Telephone W. P. 2619

TAFURO

TENOR
NOW SINGING
IN EUROPE

MARJORIE CANDEE

Soprano

Mgt.: Harry and Arthur Culbertson
33 West 42nd Street, New York

ISIAH SELIGMAN

COACH AND ACCOMPANIST
STUDIO:
68 West 87th St., New York
Tel. Schuyler 0449

HARRISON STEVENS

Concert Pianist

Season 1928-29 now booking
Available for concerts in the Southwest
Address: care of Musical Courier, 113 West 87th Street, New York

Wilson LAMB

BARITONE
TEACHER OF VOICE
Available for Concert, Recital and Oratorio
Studio: Metropolitan Building, Orange, N. J.
N. Y. Branch: 106 West 130th Street

ARTHUR WARWICK

PIANO INSTRUCTION
Director of Piano—Horace Mann School for Boys
113 West 87th Street, N. Y.
Telephone Circle 4780

ROSATI CIGLI'S Only Teacher

Vocal Studio: 24 West 59th St., New York City

Circular Mailed on Request

Phone Plaza 2875

CARL M. ROEDER

Will Conduct a SUMMER COURSE for Pianists and Teachers at the

BARRINGTON SCHOOL

GREAT BARRINGTON, MASS.

An opportunity for study combined with recreation in the delightful Berkshire Hills

Address—603-604 Carnegie Hall, New York

Frantz PROSCHOWSKI

Author of

THE WAY TO SING—(C. C. Birchard & Co., Boston, Publishers)
THE BEGINNERS' VOICE BOOK—(Published by Theo. Presser Co., Philadelphia)

Will hold his Master Classes and private lessons

IN SAN FRANCISCO

MAY 21 to MAY 25

LOS ANGELES

MAY 28 to JUNE 22

LOUISE GUDE, California Associate Teacher, Beaux Arts Bldg.
Management: Merle Armitage, 424 Auditorium Bldg., Los Angeles

KEARNEY, NEBR.

JUNE 25 to JUNE 30

Address: Louis H. Diercks, State Teachers' College

MINNEAPOLIS

MONTH OF JULY

Address: MacPhail School of Music

NEW YORK STUDIO: 74 RIVERSIDE DRIVE

For available time, address Secretary, Telephone Endicott 0139

Althouse Still Retains Country-Wide Popularity

Beginning His Career at Age of Twenty, Well Known Tenor, After Seventeen Years, Fills Numerous Re-engagements—In Demand in Washington and Philadelphia for Guest Opera Appearances—Present Season Best of Career—Voice Never Better According to Critics

Said the traveling salesman to Paul Althouse: "What do you sell?"

"Music," came the tenor's quick reply to his table companion on a train speeding westward.

"Gee," replied the salesman, "I used to work for a paper house. What trunks I had to carry! Music is some heavy! How many trunks do you take with you?"

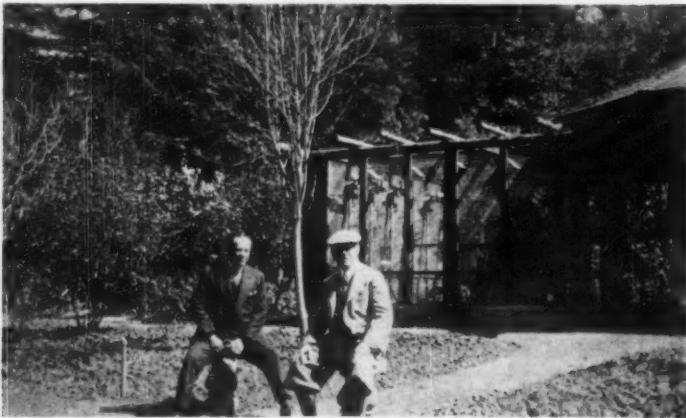
"Only one," said Althouse, "but that weighs two hundred pounds."

"Gosh! Your excess baggage charges must be high!"

"Then Paul Althouse explained that the two hundred pounds was himself and that he was a singer and not a music salesman—at least not in the literal sense.

FROM COAST TO COAST

This little travelling episode brings up the fact that this season, which has been the best in Althouse's career, has taken him from coast to coast. There are few places, to be exact, where he hasn't sung. He began when he was twenty years old, and now, after seventeen years, he still retains his great popularity with audiences. When he sang Bach's



ON TOUR WITH PAUL ALTHOUSE.

Above: The tenor; Mrs. Nero, of the Nero Musical Bureau of Portland, Ore., manager of the singer's concert in that city; and Myron Jacobson, pianist and accompanist. Left: Mr. Althouse and Selby Oppenheimer (right) in the Family Club Grove in San Francisco, where the tenor sang Verdi's Requiem and the Bach St. Matthew Passion, under Alfred Herz, conductor.

St. Matthew Passion in San Francisco on April 13, the critic of the Chronicle declared "the tenor sang better than he has done on any past occasion. Perhaps that is why his favor is on the increase rather than on the decline."

IN DEMAND FOR OPERA

An example of audiences wanting Althouse back time and again, regardless of the new singers cropping up, may be taken from the fact that this year he celebrated his fourth consecutive season of guest appearances with the Philadelphia Civic Opera, singing the principal roles of L'Amore de Tre Re (in Italian), Samson and Delilah (French), Walkure (German) and Pagliacci (Italian). In connection with these were also his appearances for the third consecutive season with the Washington Opera Company. His roles for 1927-28 were: Aida (Italian), Carmen (French), Walkure (German) and Tosca (Italian), which show the scope of his operatic repertory.

FIVE NEW YORK APPEARANCES

In New York, Althouse had five appearances within five weeks. He was chosen to dedicate the new Pythian Temple, which he did with a complete song recital. A week later he sang at Mecca Temple. Then followed two performances of Tannhäuser and Walkure, in concert form, at the Century Theater, and a concert at the Hotel Plaza.

SEASON BEGAN EARLY

His appearances so far have taken him to the Pacific Coast and back. 1927-28 opened as early as July with three Atwater Kent appearances, followed by four Aidas in Seattle, Wash. Coming East, he filled four concerts in Atlantic City.

Althouse is a worker. The years seems to find him im-

proved. He enjoys nothing better than putting in nearly all his time between concerts working in his New York studio. In repertory, he is constantly forging ahead. What new compositions he finds on tour, or those offered to him by unknown composers, he tries over himself, believing that many a talented composer remains undiscovered for lack of opportunity. As much time as he spends on the railroads and in hotels, when a new tour approaches, the tenor shuts up his studio with alacrity, grabs his suit-case and boards the train, anticipating his new dates with keen interest.

"The more the merrier," is his slogan. "I love new audiences."

THE FUTURE CONCERT

And speaking of large audiences, two of Althouse's engagements this season, one in London, Ont., and the other in Portland, Ore., he calls the "concert of the future." While he was singing a recital to his audience in an auditorium, the same concert was simultaneously being broadcast over the air to thousands of listeners-in.

"That kind of a concert," says the tenor, "is the concert of the future." J. V.

Alton Jones at Columbia

Alton Jones, pianist, has been reengaged to teach piano at Columbia University during the summer session, and will teach privately until August 20. Mr. Jones will make two recital appearances at the university during the summer, before leaving for a seven weeks' vacation in the west.

Philharmonic-Symphony Students' Concerts

Mrs. Charles S. Guggenheimer, chairman of the students' concerts of the Philharmonic-Symphony Society of New

York, announces that the series of twelve concerts will be given for the sixth successive year in 1928-29, with Mengelberg and Toscanini as conductors, and Walter Damrosch and Sir Thomas Beecham as guest conductors.

Alice Paton Gives Recital in Home Town

Alice Paton gave a song recital in her home town, Dover, N. H., on April 24, and was greeted so enthusiastically that it was necessary to give five encores, the final one, by request, being The Sweetest Story Ever Told, a number which was a favorite with members of the audience who had heard her sing it previously. That Miss Paton's talent is recognized by Dover music lovers is evident from the fact that she was presented with twelve bouquets and two baskets of flowers. On the day following the recital, critics not only from Dover, but also from Somersworth, Boston and Manchester, wrote at length regarding the excellent impression made by Miss Paton. According to the Somersworth Free Press, "Miss Paton's program was a most attractive one made up of classic songs of widely diverse types, her rendition of which gave evidence of intensive and long continued training, as well as of gifts of a high order. Her tones were so skillfully modulated that, as the movement was simple and tenderly appealing, or elaborate and joyous, it was given with all the soothing sweetness of a mother's cradle-song, or with richness and power, as of one entering fully into the thought of the composer." Foster's Daily Democrat stated that the recital was one of the most brilliant musical events which had taken place in Dover for some time, a verdict which was seconded by the Tribune, the reviewer for that paper declaring that Miss Paton's song recital was easily the leading musical event of the season in Dover. "She showed distinct advancement in her art and brought her hearers to a high pitch of enthusiasm," said the Boston Globe, and the reporter for the Manchester Union observed that "Miss Paton's rich, mellow voice of remark-



Photo by Nicholas Muray

ALICE PATON

able range and flexibility, and her artistic sense of interpretation deeply impressed her audience."

Another recent engagement for Miss Paton was in Washington, D. C., when she sang in the Washington Auditorium before an audience of between five and six thousand people, the occasion being that of the Thirty-seventh Continental Congress of the National Society of the D. A. R. On April 29 Miss Paton sang three solos at the First Congregational Church, Rochester, N. H., where she was soloist and choir director for some time previous to studying in Italy. On May 6 she commenced her duties as soprano soloist in the mixed quartet at the First Congregational Church, Montclair, N. J., of which Mark Andrews is the organist.

One of Miss Paton's forthcoming engagements is in Granville, Ohio, on May 30, when she will be heard in a performance of Il Trovatore in concert form.

MYRNA SHARLOW Donald PIRNIE

AMERICAN SOPRANO
In America 1927-28

50 West 67th Street
Tel.: Susquehanna 9490

BARITONE

Available for Concerts
and Oratorios

NOTE—Oratorio a Specialty
Management: R. E. Johnston
1451 Broadway, New York City

THE ELSHUCO TRIO OF NEW YORK

"For a decade this tiny orchestra has spread abroad the message of beautiful music, interpreted with that sincere devotion which spells success to the artists, and delight to the auditors."—New York American, February 26, 1927.

The Elshuco Trio uses the Steinway piano and records for the Brunswick Co.



William KROLL-WILLEKE-GIORNI Aurelio

"In the Beethoven Trio in E flat, their transparent tonal ensemble made the classic a living voice of harmonious beauty, winning the audience's warm tribute."—New York Times, January 29, 1927.

Management: Emma Jeannette Brazier,
100 West 80th St., New York, N. Y.

JOHN HEATH

PIANIST

Studio, 45 rue des Acacias, PARIS, May until January
Villa Martine, Beaulieu sur Mer, France, January until May

ENRICA CLAY DILLON

STUDIO of ACTING

Coaching for Professional Singers—Opera and Light Opera
By Appointment: 15 West 87th St., New York City
Phone: Susquehanna 7676—Tratfalgar 1163

STEPHEN TOWNSEND

Teacher of Singing—NEW YORK: 15 East 38th Street, Tuesday, Wednesday, Thursday. BOSTON: 6 Newbury Street, Friday, Saturday, Monday. Choral Director, N. Y. Society of the Friends of Music.

VINCENT V. HUBBARD

Successor to ARTHUR J. HUBBARD (Retired)
Vocal Technique, Diction, Coaching, Program Building
First Assistant: Dr. George L. Dwyer
246 Huntington Ave. Boston, Mass.

Estelle LIEBLING

SOPRANO

Studio: 145 West 55th St., New York Tel.: 1787 Circle

KATHERINE BELLAMANN

ESTELLE LIEBLING

Associate Teacher with
Specializes in Voice Placement
Studio: 209 West 57th Street, New York. Phone Circle 9873

EDGAR

STILLMAN-KELLEY

STEINWAY HALL - NEW YORK, N. Y.

Mme. Martha BRAARUD

TEACHER OF SINGING

257 West 86th St., New York Tel. Endicott 1938



EDWIN SWAIN

BARITONE

Mrs. ANNIE FRIEDBERG Fisk Building, New York

GODFREY LUDLOW

Australian Violinist

Instructor of Sevcik and Auer Methods

Studio: 101 West 58th St., Apt. 18, New York. Circle 4179

ANNA CASE

Famous American Soprano

Exclusive Management:

R. E. Johnston, 1451 Broadway, New York.



GIGLI

Exclusive Management

R. E. JOHNSTON
1451 Broadway
New York

Victor Records Vitaphone
Hardman Piano

Summer School July 5 to 28, 1928

Feel Music—Know Music—Express Music
Courses in Trinity Principle Pedagogy, Musicianship and how to teach the Beginner to play in the First Lesson.

Sight Singing without "Do re me," "Intervals," "Numbers."

Send \$2 for Rhythm Lesson One and Constructive Music Book.

Associate Teachers in Every State.

Send for catalogue and Guest Card

Address
EFFA ELLIS PERFIELD
121 Madison Ave. (30th St.) New York City
Phone Ashland 5551

OSCAR SAENGER

Studios:

6 East Eighty-first Street
New York

Consultations and voice trials by appointment only
Tel. 6573 Butterfield L. Lilly, Sec'y

(From June 25 to July 30 Mr. Saenger will conduct a Master Class at the American Conservatory in Chicago.)

What the Jury Thinks

The music critics of the New York dailies constitute the jury in the appended extracts from criticisms which have appeared in the local newspapers. Many concerts and operas are given in the metropolis, and the following day the critics agree or disagree on the merits or demerits of the performer. However, on most occasions the writers do not agree, and this department is conducted for the purpose of reproducing some of the contradictions, showing that, after all, the review constitutes but the personal opinion of the critic who covers the performance.—The Editor.

Faust, April 4 (Metropolitan)

WORLD
The remarkable performance of Mr. Chaliapin. His is a devil of cold, insulting suavity, a master of ironic ferocity. A wave of his hand spoke volumes, every ruthless chuckle or smile of contempt was a lesson in the art of acting.

AMERICAN
The Mephistopheles was Feodor Chaliapin. Seldom has he given such fine vocal utterance.

WORLD
The Marguerite was Queena Mario, who sang charmingly and looked and acted the shrinking violet to perfection.

WORLD
Mr. Chamlee... some of the most notable singing of his operatic career.

AMERICAN
De Luca's velvet voice.

Bach's St. Matthew's Passion, April 5

WORLD
A work which often misses fire... was interpreted in a manner as original as it was engrossing.

WORLD
He has edited and abbreviated the score... The net result was better for Bach and the understanding of his music.

WORLD
No concerted choral of such thunderous energy... has been heard here this season.

WORLD
Mr. Crooks was the narrator, impassioned, tender, prophetic and fortunately free from the lachrymose gasp which is common in this part.

WORLD
Mr. Crooks sang with surprising dramatic fervor.

WORLD
Mr. Werrenrath sang... with dignity and feeling.

WORLD
Mr. Patton was excellent.

Maria Kurenko—Richard Bonelli, April 8

WORLD
Both Mme. Kurenko and Mr. Bonelli were in fine voice and showed their artistry in no uncertain manner... the audience giving every evidence of delight.

WORLD
Mr. Bonelli... It is truly one of the great voices of the present day.

William Lauber, April 10

WORLD
Mr. Lauber's performance throughout was on broad lines, brilliant, emotional and communicative, youthful in its strength and well grounded in technique.

AMERICAN
He has a creditable command of technique and a style of interpretation that leans more to the romantic and sentimental than to the robust and vigorous.

WORLD
Mr. Lauber's fingers were highly intelligent, his pedal an asset instead of liability, and his color was applied in the form of well graduated dynamics and finely controlled tone.

WORLD
A violinist of more than passing note.

WORLD
Tones of exquisite beauty abounded.

WORLD
... showed feeling and interpretative ability.

WORLD
Tartini's Sonata... was despatched with... a rhetoric which marked its commonplace motives.

Ralph Angell Continues Busy

Ralph Angell, accompanist, has been filling many engagements this season. In February he accompanied Francis Macmillen in Alton, Ill., and Hans Kindler in West Hartford, Conn. During March he played for Agna Enters, dancer, in Cincinnati, O., and St. Louis, Mo., and for Hans Kindler in Baltimore, Md. April 6, he appeared with Francis Macmillen at the Lindsborg, Kans., Festival, and with the violinist in Chicago, Ill., on April 8. April 15 and 16 he accompanied Mr. Kindler in Indianapolis, Ind., and Painesville, O., and on April 27, Mr. Macmillen and Mr. Angell appeared in Columbus, O.

PARISI and EVANS

(Martha Parisi)

(Mary S. Evans)

MUSICAL AND CONCERT MANAGEMENT
50 West 47th Street New York
Telephone: Bryant 6603

GEORGE S. MADDEN

ULTRAIST IN TONE PLACING

A Singer who can teach Singing

1425 Broadway, New York Phone: Pennsylvania 2634
Literature on request
Special Spring and Summer Course now starting



ROSA LOW

Lyric Soprano

Management: R. E. JOHNSTON
1451 Broadway New York City

Celebrated Spanish
Piano Virtuoso
Teacher of Many
Famous Pianists

JONAS

19 West 85th Street,
New York

Telephones: Schuyler 1044 and Schuyler 9923

MARTURO

VITA

Voice culture—Opera coach
Studio 803-804, Carnegie Hall, N. Y. Tel. Circle 1350

MARIE STONE LANGSTON

Mezzo-Contralto

Address

3605 Hamilton Street
Philadelphia, Pa.



PAUL SYDOW

ENTERPRISES

PRINCE JOACHIM ALBRECHT

of Prussia (Composer-Conductor)

INTERN. GRAND OPERA CO.

(65 Artists—4th Tour) 1409 Times Bldg., New York

Cincinnati Conservatory of Music

Affiliated with the University of Cincinnati
BERTHA BAUR, President and Director

Sixty-Second

SUMMER SESSION

JUNE 25th TO AUGUST 4th

All Departments Open During Summer
Internationally Famous Faculty

MASTER AND NORMAL CLASSES

In Piano with MARCIAN THALBERG In Voice with JOHN A. HOFFMANN

PUBLIC SCHOOL MUSIC (accredited)

Music Appreciation with Louis Mohler

All credits count toward Diplomas and Degrees
Summer Grand Opera Season—student rates
Comfortable dormitories on beautiful campus

Write for Announcement to
C. M. HOWARD, Registrar
Highland Ave., Burnet Ave. and Oak St. Cincinnati, Ohio

ZERFFI Teacher of Singing
STUDIO:
Voice Production without Interference
Free Voice Trial by Appointment
326A West 77th St., N.Y.
Telephone Trafalgar 4385

OLIVER STEWART LYRIC TENOR
(ROLANDO OLIVIERI) Now in Italy singing Operas
of his repertoire
Address: Via Pietro Maestri, No. 2 Milano, Italy

N. De RUBERTIS, Conductor
KANSAS CITY ORCHESTRA AND CIVIC OPERA CO.
Director of Kansas City Orchestral Training School
1017 WASHINGTON STREET KANSAS CITY, Mo.

LOUISE MAC PHERSON
PIANO VIRTUOSA
Assistant to RICHARD BUHLIG
490 West End Ave., New York Telephone: Trafalgar 2671

JOHN A. HOFFMANN, Tenor
Member of the Artist Faculty of the
CINCINNATI CONSERVATORY OF MUSIC

NIKOLA ZAN
BARITONE AND VOCAL TEACHER
Studio: 40 West 56th St., New York. Phone: 3900 Circle

CHARLES SANFORD SKILTON
COMPOSER and ORGANIST
University of Kansas Lawrence, Kansas

BAECHT
DISTINGUISHED AMERICAN VIOLINIST
SERIOUS TALENTED PUPILS ACCEPTED
Studio: 607 High St., Newark, N. J. Tel. Mitchell 1114

ANNIE LOUISE DAVID
HARP
180 Riverside Drive New York City
Met. Harry and Arthur Culbertson
33 West 42d St., New York 4832 Dorchester Ave., Chicago

MANAGEMENT
METROPOLITAN
MUSICAL
BUREAU
33 W 42nd ST.
N.Y. CITY
SIGRID ONEGIN WORLD FAMOUS CONTRALTO

DONALD THAYER
AMERICAN BARITONE
Gifted American Baritone Scores. A singer possessed of a charming, velvety and artistically controlled voice who immediately sang his way into the hearts and esteem of his auditors.—N. Y. American, Feb. 4th, 1928.
Management: R. E. Johnston
1451 Broadway New York City

JOHN McCORMACK
EDWIN SCHNEIDER, Accompanist
Direction D. F. McSweeney
565 Fifth Avenue New York
Steinway Piano Used

CLEMENTINE DE VERE SAPIO Prima Donna
Formerly: Metropolitan Opera, New York; Covent Garden, London; Theatre Royal, Madrid; La Scala, Milan; Grand Opera, Paris, etc. Principal English and American Festivals.
VOICE DEVELOPMENT, STYLE, REPERTOIRE
Address 109 Riverside Drive, N. Y. City Phone Endicott 8066

ROMUALDO SAPIO Vocal Teacher
Formerly conductor Metropolitan Opera, New York, and European theaters. Coach to celebrities.
VOICE DEVELOPMENT, STYLE, REPERTOIRE
Address 109 Riverside Drive, N. Y. City Phone Endicott 8066

MR. GEORGE LEHMANN
Announces his permanent return to the United States.
All applications for instruction in The Art of Violin-Playing should be directed to
HOTEL WELLINGTON, Seventh Ave. and 55th St.
New York, N. Y.

Music Notes From Coast to Coast

(Continued from page 43)

ballroom of the Twentieth Century Club. She was accompanied at the piano by Ethyl McMullen, and assisted by the Davis-Lewis String Trio. Her varied program of songs in Russian, German, French, Italian and English were presented with unforced tonal quality, musically interpretations and excellence of diction. She repeatedly bowed her acknowledgment, including Miss McMullen, whose ever-delightful accompaniments deserved a large share of the honors. The Davis-Lewis-Schmidt trio contributed no small share to the success of the evening in the playing of Bruch and Schumann numbers. L. H. M.

Chicago, Ill. (See letter on another page.)

CINCINNATI COLLEGE OF MUSIC NOTES
Cincinnati, Ohio. Post-graduation recitals continue to be events of interest at the College of Music of Cincinnati which now is preparing for an elaborate observance of the fiftieth annual commencement. Norma Richter and Franz Trefzger, soprano and tenor respectively, the former from the class of Mrs. Adolf Hahn, the latter from the class of Lino Mattioli, made a complete conquest of a large and critical audience on April 20. Their joint recital, which included duets from standard operas, still is the talk of the student body, with all of whom the two participants are highly popular.

Lorie King, pianist from the class of Dr. Albino Gorno, gave her postponed post-graduation recital on May 2, presenting a comprehensive program drawn from the standard classical and romantic literature of her instrument.

An innovation at the College is a Tots' Theater for the exploitation of juvenile talent, not necessarily restricted to those enrolled in expression and dramatic classes. The Tots' Theater is in charge of Mrs. William Smith Goldenburg, who announced the opening performance for the evening of May 12. The top age is twelve, the lowest four. Dramatic pupils of Mr. Goldenburg, dancing pupils of Tillie Hahn, a prodigy from the piano class of Romeo Gorno, little Elaine Nelson, and a similar talent from the violin class of Adolf Hahn, William Toran by name, will be the participants in this opening performance of the Tots' Theater, which promises to be an interesting permanent feature of college activities.

Detroit, Mich. Subscription concerts of the Detroit Symphony came to a brilliant close with the sixteenth pair given at Orchestra Hall. Mr. Gabrilowitsch was the soloist, playing the second concerto in C minor, op. 18, by Rachmaninoff, with his usual splendid artistry, ably supported by the orchestra conducted by Victor Kolar. As this was his last appearance before his year's vacation a demonstration followed which has never been surpassed here. The program opened with the Easter Overture by Rimsky-Korsakoff and closed with the sixth symphony by Tchaikowsky. There was a special significance in this number as it was the first symphony to be conducted by Mr. Gabrilowitsch, ten years ago. It was given a masterly reading, its tenderness, its joyousness, its poignant sorrow being brought out to the fullest extent.

The closing concert of the second series of Sunday afternoon popular concerts was given on the Sunday following the close of the subscription concerts. A request program was presented and so suited all tastes. The orchestra played with a dash and brilliance that won enthusiastic applause. Mr. Kolar's friends showered him with floral tribute and he was obliged to speak to the audience before it would let him go.

Another final concert of the season was that of the Orpheus Club, at Orchestra Hall. An excellent and distinctive program was presented by the director, Charles Frederic Morse. The usual high standard was maintained and in some instances surpassed by the work of the club. The numbers sung included a group of part-songs written for the club by Detroit composers, Francis L. York, John B. Archer, Wendell W. Walton and Dr. Harold Wilson. Ruth Shaffner, soprano, was the soloist and made a fine impression by her singing. Her voice possesses wide range, freshness and beauty, while her clarity of enunciation, together with her interpretative ability, made her songs intelligible to the evinced satisfaction of her audience.

The third and final concert of the Detroit chapter of Pro Musica was given at the Detroit Institute of Arts. The principal artist was Povla Frisch, who has been heard here on several occasions. The remainder of the program was given by local artists, a group of two piano numbers played by Gizi Szanto and June Lenox Wells, a trio by Djino Ostrowska, harpist, John Wummer, flutist, and Joseph Gerner, violinist. The program opened with a distinctive novelty, a quartet for four cellos by Stuart Mason, played by Georges Miquelle, Julius Sturm, Raymond Hall and E. Borsody.

The Tuesday Musicales, at its annual meeting, elected the following officers: president, Mrs. Samuel C. Mumford; vice-president, Mrs. Marshall Pease; secretary, Jennie M. Stoddard; treasurer, Mrs. Charles S. Sheldon; librarian, Mabel Guess. Ada Gordon and Mrs. Walter T. Furney were elected to the executive committee for a term of three years, and Mrs. Edward Byron Smith for one year.

J. M. S.

Flushing, L. I. George J. Wetzel conducted The Community Symphonic Orchestra of Long Island at its recent concert at the Reformed Church before a large audience. There are forty-five active members and the audience numbered 600. Julia Peters, soprano, who was trained by Mr. Wetzel for nine years, sang vocal solos and encores; last year she sang leading roles with the New York Opera Company, and on May 6 she sang Aida at the Madison Square Garden benefit. The performance of the overture, Stradella and of various lesser pieces demonstrated the ability of the players under Mr. Wetzel's excellent training. R.

Los Angeles, Cal. The thirteenth pair of symphony concerts by the Philharmonic Orchestra opened with Alfvén's symphony in E major, which was new to Los An-

YEATMAN GRIFFITH Voice
TEACHER OF FAMOUS ARTISTS AND OF TEACHERS
Studios, 52 W. 79th St., New York City Tel. Endicott 8144

HARRIET FOSTER VOICE BUILDER and COACH
Studio:
251 W. 71st St., New York
Phone: 6756 Trafalgar
CONTRALTO

ARNOLD CORNELISSEN
Conductor Buffalo Symphony Orchestra
"Although there was no rehearsal the orchestral accompaniment of my piano concerto op. 5, under your baton, was excellent."
"(Signed) ERNEST DORNHAYL."

ROXAS Vocal coach to Martinelli and Teacher of Della Samoiloff of Chicago Civic Opera
Studio: 703 Steinway Hall, N. Y. Phone 5161 Circle

Walter Henry Hall Professor of Choral Music, Columbia University
Address 39 Claremont Ave.

William S. BRADY
TEACHER OF SINGING
Studio: 137 West 86th St., New York Tel. Schuyler 3580

MARIE SUNDELIUS Soprano
With the Metropolitan Opera Co.
Exclusive Management: HAENSEL & JONES
Steinway Hall 113 West 57th Street New York

GIUSEPPE BOGHETTI OPERATIC and CONCERT TENOR
Graduate Royal Conservatory of Music MILANO, ITALY
Vocal Studios: 1710 Chestnut St., Philadelphia, Pa. 13 East 38th St., New York, N. Y. Tel. Caledonia 2777

Edwin Franko Goldman
CONDUCTOR THE GOLDMAN BAND
"A Symphony Orchestra in Brass"
Personal address: 202 Riverside Drive, New York

NANÀ GENOVESE
MEZZO-SOPRANO
Personal Representative: BRUNO ZIRATO
322 West 72nd Street New York

HEMPEL
Management: R. E. JOHNSTON
1451 Broadway, New York
Steinway Piano

BACHAUS
WORLD TOUR, 1927-28
Argentine, Chile, Uruguay, Brasil, England, France, Germany, Austria, Italy, Russia, Poland, Spain
BALDWIN DUO-ART VICTOR
Address: Piccadilly Hotel, London

WURLITZER
Manufacturers and retailers of every known musical instrument
Send for 150 page catalog
NEW YORK, 120 West 42nd St.
CINCINNATI, 121 East 4th St.
CHICAGO, 329 S. Wabash Ave.
PIANOS—All Musical Instruments

TAMAKI MIURA
THE WORLD FAMOUS JAPANESE SOPRANO
in the New One-Act Japanese Opera
"NAMIKO SAN" ALDO FRANCHETTI
ON COAST TO COAST TOUR SEASON 1927-1928
Management of HUROK ATTRACTIONS, Inc., 55 W. 42nd St., N.Y.C.

Music Notes From Coast to Coast

(Continued from page 46)

geles. It proved tuneful and easy to listen to, not stupendous in any way, but a delightful addition to a popular program. The only other number for the orchestra was Debussy's Fetes, which met with approval. The chief point of interest for the afternoon and evening, however, centered around Elsa Alsen, soprano, who was the soloist. Her first number was Beethoven's Abscheulicher aria from Fidelio. She sang the difficult recitative magnificently, with an impressively dramatic stateliness that won her thunderous applause. The real triumph of the program was Wagner's Prelude and Isolde's Love Death. Her performance of this was little short of inspired, not only from the standpoint of the singing but also for the dramatic fervor and human appeal. Georg Schneevoigt, conductor of the orchestra for the last year, has made many friends and admirers during his brief stay, all of whom are delighted to know that he will be back next year. He was obliged to refuse to conduct a series in the Hollywood Bowl this summer owing to previous engagements abroad for the summer. Alfred Hertz, known as the father of the Bowl, who usually opens the Bowl season, will conduct abroad this summer instead.

The orchestra, with Schneevoigt conducting, gave a testimonial concert, honoring W. A. Clark, Jr., patron of the orchestra, to which he has already contributed close to a million and a half of dollars. Mr. Clark was in Paris, France, and the audience, which packed the house, sent him a congratulatory telegram. Joseph Scott made an entertaining little speech eulogizing Mr. Clark and his public spirit. It was conceded by all that the orchestra outdid even the best of its previous efforts on this occasion, playing in a manner that caused wildest enthusiasm.

The popular program on April 22 opened with the third Leonore overture. The soloist was Selma Siegelman, a local pianist, a slip of a girl with an unusually promising future. The ensemble work was very good, and she played with a crisp singing tone, her touch firm yet capable of extreme delicacy; she displayed a fine technic and a good sense of color and rhythm.

Adolph Tandler's Little Symphony Orchestra, which occupies a unique position in the Los Angeles musical world, gave its first concert of the season at the Biltmore. He presented a choice and unusual program. Sigurd Frederiksen's Symphonic Variations, The Frescoes of Five Generations, was played for the first time from manuscript. The composer is a member of the Philharmonic Orchestra and Tandler's Little Symphony cello section and is a composer whose work is attracting attention. Dane Rudyar's Five Stanzas and Fannie Dillon's Symphonic Suite, A Letter From the Southland, were also played from manuscript and aroused much interest.

The Hollywood Symphony Orchestra, under the direction of Jay Plowe, gave a concert at the Hollywood Woman's Club Auditorium, with Georgi Shkultetsky, baritone, as soloist.

Paderewski was presented by L. E. Behymer in two recitals at the Philharmonic Auditorium.

Reinold Werrenrath, baritone, who has a large following in Los Angeles, appeared at the Philharmonic Auditorium, with Herbert Carrick as accompanist. Werrenrath as always charmed by the beauty of his voice, his sympathetic interpretations, and fine personality. The house was packed and there were many encores.

At the Trinity Auditorium, an experiment is in process with popular priced opera, more or less continuous and using local talent exclusively. Il Trovatore was presented creditably, with singers of more than passing merit, some with national reputations. It was remarkable the way the opera was staged when the smallness of the stage is considered. Myrtle Aber as Leonora, Ludovico Tomarichi as Manrico, Hortense Barnhart-Jones as Azucena, Emily Hardy as Inez, Hector De Lara as Count de Luna, Harold Kellogg as Fernando, James Vincent as Ruiz, and John Kraker as the old Gypsy, all gave fine interpretations of their several roles. Barnhart-Jones and Aber were especially commended by local critics for the beauty of their voices and their dramatic ability. The chorus work was excellent. Ettore Gorgjux as conductor deserved and received much praise, as did also Bevanii.

The Thamyris Concert Group, consisting of Flora Meyers Engle, soprano; Maria Gerdes, pianist, and Joseph Jean Gilbert, flutist, made their bow at the Beaux Arts Auditorium. They had a large and appreciative audience. All are artists with more than ordinary ability.

Susie Fennel Pipes gave a violin sonata recital at the Biltmore, assisted by Claire Forbes Mellonino. They had a large and friendly audience, both artists pleasing with their work.

Gertrude Childs Huntington, soprano, assisted by Calmon Lubovski, violinist, and Claire Mellonino, pianist, gave a delightful recital at the Friday Morning Club.

"The Trio"—Olga Steeb, Ilya Bronson and David Crocov—gave an informal recital in the lecture room of the Public Library.

Pietro Cimini again is engaged for this season's local opera as is also Gaetano Merola.

Frantz Proschowski, vocal authority, will deliver a series of lectures this month on the voice, under the management of Merle Armitage.

Carma Lee, advanced pupil of Guido Caselotti, recently scored heavily when presented in recital at Long Beach.

Maria Caselotti, wife of Guido Caselotti, has recently been signed for special productions by the San Carlo Opera Company.

Isidore Braggiotti, vocal teacher, is conducting his third summer class in Los Angeles. B. L. H.

San Antonio, Tex. Edith M. Resch presented Paderewski in recital before an enormous audience.

The Baylor Choral Club, Arthur Fuguy-Cote director and Enice Lee Hickerson accompanist, presented two inter-

(Continued on page 50)

I
S
A
B
E
L

RICHARDSON MOLTER

DRAMATIC SOPRANO

EXCLUSIVE MANAGEMENT S. E. MacMILLAN, Steinway Hall, New York City

C
H
A
R
L
E
S

HACKETT

TENOR

Chicago Opera

Mgt.: CIVIC CONCERT SERVICE, Inc.
(Dema E. Harshbarger, Pres.)
Auditorium Tower, Chicago, Ill.

MOST PROFICIENT NEGRO CHOIR IN AMERICA

Available for Recitals, Concerts or Special Programs of Negro Spirituals

WILSON LAMB, Organizer and Manager

METROPOLITAN BUILDING, ORANGE, N. J.

VAN YORX THEO - TENOR

Studio: 4 West 40th Street, New York
Opposite Public Library. Tel. 4792 Penn.



VICTOR RECORDS

Roza Ponselle

KNABE PIANO

METROPOLITAN MUSICAL BUREAU
33 W. 42nd St., New York City

GUILMANT ORGAN SCHOOL

Dr. WILLIAM C. CARL, Announces

Free
Scholarships

Send for Catalog

Church, Recital,
Theatre Courses

17 East Eleventh St., New York City

ANNA HAMLIN

SOPRANO

Chicago Civic Opera Co.

Address

1412 Steinway Hall,
New York

Baldwin Piano

DUNNING SYSTEM of Improved Music Study for Beginners

THE DEMAND FOR DUNNING TEACHERS CANNOT BE SUPPLIED—WHY?

Normal Classes as follows:—

MRS. CARRE LOUISE DUNNING, Originator, 8 WEST 40th Street, New York City

KATHARINE M. ARNOLD, Arnold School of Music, 93 Madison St., Tiffin, Ohio. 5 weeks' Normal Class begins at Arnold School, June 4.

ALLIE E. BARCUS, 1006 College Ave., Ft. Worth, Texas. 4313 Vista Terrace, Chicago, Ill.

ELIZETTE REED BARLOW, Box 1244, St. Petersburg, Fla. Normals: June, St. Petersburg; July, Atlanta, Ga.; August, Asheville, N. C.

CATHERINE GERTRUDE BIRD, 656 Collingwood Ave., Detroit, Mich., July 2.

GRACE A. BRYANT, 201-10th Ave. N., Twin Falls, Idaho.

MRS. JEAN WARREN CARRICK, 180 East 88th St., Portland, Ore.

DORA A. CHASE, Carnegie Hall, New York City; Pouch Gallery, 346 Clinton Ave., Brooklyn, N. Y.

ADDA C. EDDY, 136 W. Sandusky Ave., Bellefontaine, Ohio. June 25, Cincinnati Cons. of Music; Aug. 6, Coburn School of Music, Waterville, Me.; Fall, Columbus, Ohio.

BEATRICE S. EIKEL, Kidd-Key College, Sherman, Texas.

IDA GARDNER, 17 East 8th Street, Tulsa, Okla. Normals, Season Tulsa.

Summer, Paris, France.

GLADYS MARSHALL GLENN, 1217 Bowie Street, Amarillo, Texas. Summer Teachers' Classes June 11th, Amarillo; July 17th, Colorado Springs, Colo.

FLORENCE ELIZABETH GRABLE, Lansing Conservatory of Music, Lansing, Mich.

HARRIET BACON MACDONALD, 13434 Detroit Avenue, Cleveland, Ohio. 6010 Belmont Ave., Dallas, Tex. June 4, Dallas; July 10, Cleveland; Aug., Little Rock, Ark.

MRS. KATE DELL MARDEN, 61 North 16th Street, Portland, Ore.

MRS. WESLEY PORTER MASON, 302 Mid City Bank Bldg., Chicago, Ill. Normal Class opens July 16th.

MRS. LAUD GERMAN PHIPPEN, 3435 Asbury Ave., Dallas, Tex. Colorado Springs, Colo., July 23.

ELLIE IRVING PRINCE, 4106 Forest Hill Ave., Richmond, Va., Jan., June, Nov. of each year.

VIRGINIA RYAN, 1070 Madison Avenue, New York City.

STELLA H. SEYMOUR, 1219 Garden St., San Antonio, Tex. Summer Class, June 27.

ISOBEL M. TONE, 626 S. Catalina St., Los Angeles, Calif.

MRS. H. R. WATKINS, 124 East 11th St., Oklahoma City, Okla.

INFORMATION AND BOOKLET ON REQUEST

COLLEGE OF FINE ARTS

SYRACUSE UNIVERSITY

900 Students

46 Instructors

Four-year courses in Piano, Voice, Violin, Organ, 'Cello, Harp, Composition, and Public School Music

Leading to the degree Bachelor of Music

Modern equipment. Five pipe-organs. Dormitory for women music students. Reasonable tuition rates.

All the advantages of a large university.

Summer Session, July 2 to Aug. 10

For bulletin address Dean H. L. BUTLER

Syracuse University, Syracuse, N. Y.

CARL BUSCH

Cantata "The Hunter's Horn"
For Baritone, 2 Horns, Woman's Chorus and Piano
H. T. FITZSIMONS, Publ., 509 S. Wabash Ave., Chicago, Ill.

AUGUST WERNER

BARITONE
Address: 543-9th St., Brooklyn, N. Y. Telephone: South 8126

The BALLET SCHOOL of N. Y.

ART AND TECHNIQUE OF DANCING
Booklet-Program on request
Studio: 606 Steinway Hall, 113 West 57th Street, N. Y. C. Circle 9363

PILAR-MORIN Voice Production

Coaching in French, Italian and English Opera
Mise-en-Scene for Opera
Studio of the Theater: 338 Central Park West, New York. Tel. Riverside 8885

GUIDER

SOPRANO
Address: 1947 Broadway New York

MISCHAKOFF

Concert Master of the Philadelphia Orchestra, Stokowski, conductor.
New York Studio
701 Carnegie Hall
Circle 1350
Philadelphia, Pa.
2109 N. 33rd St.
Columbia 6715

The Russian Vocal

KEDROFF QUARTET

Available Season 1928-1929
Management Wm. B. Feakins, Inc., 1509 Times Bldg.,
New York City

The English Singers

Now Booking Season 1928-1929
Concerts of Madrigals, Folk Songs & Other Music
Management METROPOLITAN MUSICAL BUREAU, 33 West 42nd St. N.Y.C.

MARGARET SHOTWELL

PIANIST
Exclusive Management
R. E. JOHNSTON
1451 Broadway New York City



"I WISH to express to you my pleasure and satisfaction at having one of your splendid instruments for my personal use.
"It is unexcelled in the beautiful quality of its tone."

PAUL ALTHOUSE

Formerly of the Metropolitan Opera Company

KRANICH & BACH

Grand-Reproducing-and
Period Model Pianos
237 East 23rd St. New York
77 EAST JACKSON BLVD., CHICAGO, ILL.
CATALOGUE AND PRICE LIST UPON REQUEST



THE KANSAS CITY ORCHESTRAL TRAINING SCHOOL ORCHESTRA
as they appeared in costume at their recent concert. N. De Rubertis, founder and conductor, is pictured in the center.

Kansas City Orchestral Training School Gives Another Concert

N. De Rubertis, Director, Presents Students in Second Chamber Music Program—Arthur Hackett Sings Program for Kansas City Musical Club

KANSAS CITY, Mo.—Unique indeed was the picture presented by the Kansas City Orchestral Training School in Ivanhoe Temple, when Mr. N. De Rubertis, director, with his orchestra of students, gave a program of 17th and 18th century compositions by Cimarosa, Mozart, Gluck and Haydn. Atmosphere was at once created by the costumes worn by the young players and the arrangement of the orchestra, with lighting by candles just as one might have expected to have seen in Mozart's time. Mr. De Rubertis, himself in costume, was seated on a small platform, using a manuscript as a baton. However it was the musical accomplishment of this little band of serious students of which special mention must be made. The careful, painstaking, musicianly training in the classics that Mr. De Rubertis is giving this organization is invaluable, and the results are most unusual and artistic, leaving a decided professional impression.

The ensemble had the assistance of the following soloists, who also carried out the period both in costume and composition: Mrs. Lucille Vogel Cole, piano, with Carol Cole, viola, and Bernard J. Muller Thym, violin, playing with fine feeling a trio in E flat major by Mozart; Nita Taylor, soprano, accompanied by the orchestra, singing an aria from the opera, Idomeneus, by Mozart, with an appreciation of the delicate phrasing and nuance so necessary to offer Mozart effectively; Mrs. Stanley Deacon, baritone, who joined Mrs. Taylor in singing the duo from



Anderson photo
A GROUP OF PLAYERS FROM THE KANSAS CITY ORCHESTRAL TRAINING SCHOOL,
as they appeared in their recent costume program under the direction of N. DeRubertis. From left to right: William de Rubertis, Catherine Wellmeyer, Norma Troje-Müller and Robert H. Young.

I Traci Ananti, by Cimarosa, with orchestral accompaniment. Other solo parts were played by Martin Mills and Mildred Hunt, flutists, and Norma Troje-Müller, violinist. The Kansas City Musical Club closed its twenty-ninth season in the ball-room of the Hotel Muehlbach, with a program by Arthur Hackett, tenor, as guest artist, following the annual breakfast of the club. Mr. Hackett had the inspiring support of Mrs. Frederick C. Shaw, as accompanist, in an interesting and not too familiar program of modern French compositions, a Handel aria, and a group by British composers. At the breakfast preceding the recital, Mrs. Charles M. Bush, who has just piloted the club through one of its most successful seasons, presided, introducing the guests of honor. Guy Maier, pianist, who is conducting a master-class at the Horner conservatory, responded to a toast, The Salvation of Music in this Country. Other guests were two honorary members of the club, Carl Busch and Daisy Cordier Nellis.

Mrs. Busch, president, and her executive board have again been unanimously elected, to serve for the forthcoming season. During the past year the club has had a well deserved success chiefly through its interesting programs given by the members of the active department, and arranged by Edna Forsythe, chairman of the program committee. The meetings for 1928-1929 will be in the Hotel Muehlbach ball-room.

Quite the largest and most appreciative audience assembled so far this season by Pro-Musica in the ball-room of the Hotel Muehlbach, gathered to listen to a program of Ravel music played by the composer, Maurice Ravel, guest-

member, assisted by Lisa Roma, soprano. Miss Roma's warm voice, inspired by the composer at the piano, was ample to express the message of the impressionistic songs, and she was most cordially received. Mrs. George Forsee, president of the local chapter, is to be congratulated on having successfully carried on her third season as president. Carlos Salzedo, harpist, and Bela Bartok, Hungarian composer-pianist, were the artists previously presented by Pro-Musica this season. E. M. H.

Gescheidt Students Busy Soloists

Mary Hopple, contralto, and Foster Miller, baritone, were engaged to sing in Robin Hood at the Brooklyn Little Theater for two weeks beginning April 9. The former sang Alan A'Dale, and the latter, Will Scarlet. Mr. Miller taking part in five performances, and Miss Hopple in ten.

Mr. Miller was soloist at the dedication service in Cleveland, Ohio, on April 2. Miss Hopple was soloist at a special service at the Roseville Presbyterian Church, Newark, March 11 with Frederic Baer, baritone, and also with Earl Weatherford tenor, at a concert at the Hotel Vanderbilt, New York, on March 18. Palm Sunday she was engaged for the Stabat Mater, at the Church of the Ascension, New York City, and was soloist with the Singers' Club, New Rochelle, N. Y., on May 1.

La Forge-Berumen Studio Notes

The regular monthly La Forge-Berumen recital was held at Aeolian Hall on April 25, and was attended by a capacity audience. Those participating in the program were Anita Atwater, soprano, with Phil Evans accompanist; Howard Lindbergh, pianist; Norma Bleakley, soprano, with Sibyll Hamlin, accompanist and Marianne Dozier, contralto, with Grace Marshall as accompanist. All the artists were enthusiastically received by the audience. The next recital by the studios will be held at Aeolian Hall on May 30.

Helen Grattan, soprano, was guest soloist at West Point Chapel, West Point, N. Y., on April 22 at which time she sang Gounod's O Divine Redeemer so well that she was reengaged for another appearance later in the season.

Gladys de Almeida, soprano, with Kenneth Yost as her accompanist, gave a program consisting of musical settings of Shakespearean works, at the Brooklyn Institute of Arts and Sciences on April 23. Miss de Almeida also included in her program a song by Frank La Forge, Come Unto These Yellow Sands.

Ernesto Berumen, Gladys de Almeida and Gil Valeriano, with Alice Vaiden and Kenneth Yost as accompanists, gave with much success the La Forge-Berumen program over station WOR on April 21.

Jacob Weinberg and Hebrew Art Ensemble Heard

Jacob Weinberg made his first appearance in New York at Town Hall on April 7, assisted by the Hebrew Art Ensemble. Mr. Weinberg presented a program of his original compositions and transcriptions from the folk songs of Palestine. All were in manuscript form. A benefit for Jewish musical art in Palestine, the concert was under the auspices of the Zionist Organization of America, the Avukah Student Zionist Federation and the Jewish Cantors' Association.

The compositions proved interesting and the good sized audience received them and the composer with much enthusiasm. The Hebrew Art Ensemble, consisting of Margaret and Max Selinsky, Maurice Siegel, Michael Bukinik, and Aaron Gorodner, assisted by Anna Kwartin, soprano, and Louis Dornay, tenor, added to an enjoyable program.

Hotel GREAT NORTHERN

118 West 57th Street, NEW YORK CITY

DAILY RATES—NONE HIGHER

Room with Private Bath

(for one) . . . \$3.50—\$4.00—\$4.50

(for two) . . . \$4.50—\$5.00—\$5.50

Suites (2 Rooms) . . \$6.00—\$7.00—\$8.00

REDUCTION OF ONE DAY ON WEEKLY RATES

Restaurant is Rendezvous of Leading Musicians

Readers of the
MUSICAL COURIER

are invited
to use the facilities
of this office.
MUSICAL COURIER
Schellinggasse 12—Tel. { Vienna 72-0-27
Vienna 19-7-07

British National Opera Sings What May Be Its Swan Song in Liverpool

LIVERPOOL.—After a very successful three weeks at Manchester the British National Opera Company enjoyed a similarly happy fortnight in Liverpool. Commencing with the Barber of Seville and finishing with Tannhäuser the intermediate offerings included The Golden Cockerel, Gianni Schicchi, Pagliacci, Aida, Butterfly, Rigoletto, Carmen, La Bohème, Parsifal, Figaro, Manon, and the Götterdämmerung, the last two being revived after a considerable interval.

Hedde Nash gave a very interesting study of Des Grieux, both vocally and histrionically, and was ably seconded by

Margaret Anderson, a promising debutante. The Wagner operas gave an opportunity to Beatrice Miranda, whose voice, if perhaps lacking the quality and volume of Austral's, was nevertheless equal to all demands, which is saying much. Walter Hyde's Siegfried was satisfactory if not always impressive, and the other parts were in capable hands. Leslie Heward, who conducted, was rather inclined to treat the instrumental score as a tranquil canal than as an ever changeful stream, but gradually warmed up towards the finale.

B. N. O. C. ON ITS LAST LEGS?

A certain amount of anxiety exists in connection with the future of the company, which was organized in 1922. Although the original personnel has seen many changes it can be truthfully claimed that the original high standard has always been maintained. It is nevertheless tacitly admitted that the success or otherwise of Beecham's National Opera drive, will determine the ultimate fate of the B. N. O. C.

The annual "monster" concert in aid of the Benevolent Fund of the local Branch of the Musicians' Union under the

direction of Malcolm Sargent was a great success. No less than 180 players gave their services and a program consisting of Beethoven's C minor symphony, Berlioz' Roman Carnival overture, Borodin's Prince Igor dances, etc., was treated with immense spirit and dynamic vigor. It may be easily imagined that an ensemble numbering a huge force of strings and supported by a phalanx of brass including nine trombones, nine horns, two tubas, nine trumpets and a liberal array of tympani and percussion was calculated to "make the welkin ring"—so much so that I was unable to remain until the end of the concert.

The financial result was, however, very satisfactory and justified the efforts of all concerned.

W. J. B.

May Stone Studio Notes

Nadia Fedora, contralto, was engaged to sing at a dinner given by Walter Price in honor of Toscanini before his departure for Europe; was also soloist at the Montauk Club in Brooklyn, and at a wedding anniversary given at the estate of William Blanchard of South Orange, N. J.

Christine Caldwell, mezzo-soprano, was soloist at a concert given by the Urban League in the Egyptian Room of Wanamaker's, Philadelphia, and was so successful that she was engaged for a concert at Germantown.

Both are May Stone pupils.



CHARLES E. BAILEY, Tenor
Teacher of Singing
One of the Greatest Authorities
in Fundamental Tone Production
**SUMMER SCHOOL AND
MASTER CLASS**
Martha's Vineyard, Mass.
June 1 to September 1
106 West 95th Street, New York
Riverside 4434



**ALEXANDER
FIEDEMANN**
Violin Instruction
BERLIN-SCHOENEBERG
Heylstrasse 5

ROUSE
Accompanist and Instructor. Piano and Harmony combined. Summer class in Chicago
126 West 73rd St., New York City Tel.: 4500 Endicott

E. ARNE HOVDENVEN
CONCERT ORGANIST
1017 Steinway Hall, New York
Organ Recitalist—Merensburg Academy, Merensburg, Penn.

ISSAY LUKASHEVSKY
VIOLIN INSTRUCTION
Address: 36 West 112th St., N. Y.
Tel: Monument 0338

JAMES HAUPT
TENOR
Mgt: S. L. Ross, National Broadcasting Co.
711 Fifth Avenue New York

Telephone: Bayside 1873 **SOPRANO**
Carleen Wells
Oratorio
Concert, Opera
Studio: 117-A
Steinway Hall
(Soloist Brick Presby. Church) New York City

J. TIKIJIAN
VIOLIN STUDIOS
ADVANCED STUDENTS AND BEGINNERS
99 Riverside Drive, N. Y. C. Tel. Endicott 4685



Mme. Bell-Ranske
Director of
The National Voice
Forum
Professional Training
Singing and Drama
57 West 58th Street
New York City Tel: Plaza 4256

Blair Neale

Pianist
Accompanist
Exclusively for
Edward Johnson
Address: 1417 Steinway
Hall, New York



Miriam Franken
OPERA SINGER
Lyric Soprano
346 West 71st Street, New York. Susquehanna 9541

DORA ROSE
SOPRANO
Concert Mgt., Harry and Arthur Culbertson of New York
33 W. 42nd St., New York. 4833 Dorchester Ave., Chicago

SIDNEY DORLON LOWE
PIANO ACCOMPANIST COACH
Steinway Hall New York The Fourth
STUDIOS 345 Clinton Ave., Brooklyn

**Sophia
GORSKAJA**
Russian Mezzo Soprano
Mgt. Loudon Charlton, Carnegie Hall, New York



**SUE
HARVARD**
Soprano
Address: 1412 Steinway Hall,
New York, N. Y.

MARIE CASLOVA SUMMER COURSES
June 15 to Sept. 15, 1928
STUDIO
Soloist with New York, Chicago, St. Louis Symphony Orchestras
52 W. 54th St., New York
Tel. Circle 4658

ETHEL R. DAY
TEACHER OF SINGING
Pupils prepared for Concert Work
Studios: 158 West 74th Street, New York City. Tel. Trafalgar 1069

FRANK S. BUTLER
TEACHER OF PIANO
Aural Theory — Harmony — Sight Singing
Studios: 149 W. 85th St., NEW YORK
Schuyler 6684
Summer Studio:
BELDEN HILL, WILTON, CONN.

MAX CUSHING
Diction, Interpretation, Repertoire
for Singers, Especially in French

The Musical Forecast

\$2.00
Per Year

A Layman's Magazine of
Music and the Arts

\$2.00
Per Year

981 Union Trust Building

Pittsburgh, Pa.

FREDERIC WARREN'S SUMMER SCHOOL OF SINGING

JULY 1st TO SEPTEMBER 1st AT MADISON, NEW HAMPSHIRE

Piano and Theory

Open-Air concerts

Swimming, Boating, Mountain Climbing, Fishing, etc.

For full particulars Address Secretary: Miss Eldna Grey, 212 West 59th Street, New York

OPPORTUNITIES

WANTED: A young male accompanist who can also do secretarial work for prominent concert artist season 1928-29. Write stating qualifications and experience to "D. H. H." care of MUSICAL COURIER, 113 West 57th Street, New York.

A MASTER PIANIST is desirous of making connection with first class Conservatory, preferably East or South. Address: "E. O. S." care of MUSICAL COURIER, 113 West 57th Street, New York.

ORCHESTRA EXPERIENCE FREE OF CHARGE—Instrumentalists desiring to avail themselves of orchestra training under experienced conductor apply to New York Matinee Musicale (Apt. 612), 370 Central Park West, New York. Telephone: Riverside 3939.

WANTED—High calibre artists for most prominent radio station in Brooklyn and Long Island. Opportunities, especially for ensemble groups, ultimately leading to

commercial work. Apply by letter or in person to studio director, Hotel St. George, Brooklyn.

STRADIVARIUS VIOLIN, exceptional condition and exquisite tone. Hill's Certificate of genuineness. Can be purchased from owner desirous of selling. For further details write to "Exceptional," care of MUSICAL COURIER, 113 West 57th Street, New York.

The Vanderbilt Studios

of New York
Mrs. Mabel Duple-Scheele, Proprietor
15 East 9th St., 13-15 East 38th St.
Apply 15 East 38th Street
Resident, non-resident studios, with or without bath.
Furnished studios with piano for summer sub-let.
Piano studios rented by the hour.
Telephones, Lexington 8998 and 10125
VANDERBILT STUDIOS INN
At 13 East 38th Street
Excellent food at moderate prices



**ROBERT
BRAINE**
PIANIST, COMPOSER, ACCOMPANIST, TEACHER
8 West 102nd St., N. Y. Tel. 1781 Academy



**DAISY
ELGIN**
SOPRANO
Management:
R. E. JOHNSTON,
1451 Broadway, N. Y.

ROLAND CREAN
VIOLINIST—INSTRUCTOR—CONDUCTOR
(Indorsed by Noted Musicians)
MUSICAL DIRECTOR: GREENPOINT SCHOOL OF MUSIC
ENSEMBLE — PIANO — HARMONY
Studio: 887 Manhattan Avenue, Brooklyn, New York
Telephone: Greenpoint 6329

MRS. HARVEY D. INGALSBE
TEACHER OF TEACHERS
Normal Class: July 5 to Aug. 1, 1928
Studio—87 Hamilton Place, New York City
APPLICATION BY MAIL PREFERRED



**SAMUEL
GINSBERG**
BARITONE
Emilio Roxas Studios
703 Steinway Hall
113 West 57th Street
New York City

The Breakers

On the Boardwalk
Atlantic City, N. J.
PREFERRED . . .
In Summer and all seasons by those who know and wish the best upon either the American or European Plan.

Sensible rates withal!
Hillman Management

When in Washington
Visit Harvey's Restaurant
11th and Pennsylvania Aves.
Famous since 1878

Music Notes From Coast to Coast

(Continued from page 47)

esting programs in the First Baptist Church. The first program consisted of classical and popular numbers, and the second of sacred numbers.

John M. Steinfeldt, president of the San Antonio College of Music, presented a group of his organ students in recital recently. Those performing were: Nora Toland, Byrd Oliver Floyd, Jean Kayton, Mrs. J. F. Tremblay and Edna June Bump. Assisting was Thelma Faye Jackson, violinist, who was accompanied on the organ by Mr. Steinfeldt.

Hugh McAmis, organist, assisted by Ora Witte, soprano, recently appeared in an interesting recital in Houston, Tex., scoring splendid success.

Mrs. Eugene Staffer presented her pupils in an interesting piano recital. Twenty-eight students appeared, of whom two were six years old. Ruth Nuhn, soprano, pupil of Mary Stuart Edwards, assisted.

The third concert by members of the San Antonio Composer's Club was given in Laurel Heights Methodist Church, S. W.

Sanford, N. C. The North Carolina F. of M. C. met here, this being the largest and most successful convention in the history of the State Federation. Mrs. W. A. Harper is to be highly commended upon the excellent work of the past year. In recognition of her fine endeavors she was unanimously elected to serve as president for the next two years. The Convention was honored with the presence of the national vice-president, Mrs. William Arms Fisher of Boston, and of Mrs. Cora Cox Lucas, president of the South Atlantic District. Artists appearing in recitals were Marie O'Shaughnessy and Frieda Till, pianists. The singing of Marie Montana was an outstanding feature of the convention; she completely won her audience with the fresh beauty of her voice and her charming personality. Ruth Rankin, a young pianist of whom North Carolina is justly proud, displayed virtuoso ability in her recital. Ben De Loache, baritone of Asheville, who won a place in the Atwater-Kent radio contest, made those who heard him realize that he had real talent and a brilliant future. Ruth O'Shaughnessy and Frieda Till, two young pianists, both pupils of Grace Potter Carroll, were very favorably received; Miss O'Shaughnessy, who is blind, deserves special mention for her splendid piano playing. The piano accompaniments of C. James Velie, both for Miss Montana and Mr. De Loache, contributed greatly to the success of the concerts. Choral groups appearing were the St. Cecilia Club of Raleigh, W. H. Jones, director; Red Springs Girls' Glee Club, Alfred Strick, director; Winston-Salem Choral Group, Charles G. Vardell, Jr., director; Fayetteville Choral Group, Robert W. Erdman, director; Greensboro Glee Club, Gilman F. Alexander, director; Elon College Boys' Glee Club, and Alamance Festival Chorus of one hundred and twenty-five voices, both under the direction of C. James Velie. The vested choir from Durham, directed by P. W. Twadell was an outstanding feature. The Junior Symphony Orchestra of Raleigh, under the direction of Gustav J. Johnson, played a group of numbers. Junior Day, with Mrs. J. Norman Wills as chairman was a great success and the contests displayed a much higher degree of talent than those of previous years. C. M. C.

Seattle, Wash. Concluding a highly successful series of artist recitals, Florence Austral, soprano assisted by John Amadio, flutist, was presented by the Men's Club of Plymouth Church.

The Cornish Symphony Orchestra, under the direction of Peter Meremblum gave a remarkably fine program in the Cornish Little Theater, presenting a program almost exclusively devoted to Beethoven. Opening with the Egmont Overture, Mr. Meremblum again revealed his versatility as a conductor, for the orchestra, being practically composed of students, did splendidly. John Hopper played the Emperor (E flat major) Concerto with brilliance, which did not overshadow his poetic insight and imagination. He is a pianist of sound musicianship and fully understands his instrument. Norine Powers played the first movement of the D major violin concerto, displaying excellent technic and warmth of tone. The concluding number of the program was the Tchaikowsky 1812 Overture—a triumph indeed for the Cornish School and the head of its violin department (Mr. Meremblum), who have been doing such excellent work.

Louis Drentwett, young Seattle pianist, was heard in a farewell concert at the Women's Century Club Auditorium. Mr. Drentwett has been a student at the Cornish School for many years, and is leaving soon for New York to continue his studies. The Cornish String Quartet assisted on the

program. Mr. Drentwett is the possessor of splendid technic which he uses to good advantage at all times.

Under the auspices of Phi Mu Alpha, honorary music fraternity of the University of Washington, a program of contemporary American music was given. The program was of unusual interest because none of the compositions had been given in Seattle before.

The spring concert of the Arion Liederkrantz Chorus given recently under the direction of Claude Madden, a beautiful program being presented. Arville Belstad, pianist, and Vera Downs, soprano, were the soloists.

The Cornish Trio gave its fourth and last concert of the season, and, as is always the case, performed exquisitely. Two larger trio numbers by Arensky and Saint-Saens were given, while three smaller works by Glinka, Debussy and Medtner were also included. The personnel of the organization includes Peter Meremblum, violin; Kolia Levienne, cello, and Berthe Poncy, piano.

The Washington F. of M. C. sponsored another of its Young Artist programs, presenting a number of young and talented students in an interesting program.

The Ladies' Musical Club program was devoted entirely to modern compositions, featuring particularly a set of songs by Amy Worth, local composer and pianist. Margaret Hemion, soprano, was assisted by the composer at the piano. Selwyn Harris, tenor, accompanied by Cecil Jennings, gave two groups of songs, and Margaret Lang, violinist, with John Hopper, pianist, interpreted the John Alden Carpenter sonata.

Two pleasing piano recitals have been given recently at the Cornish School by students from the classes of George May and Mary Dawson.

Louise Van Ogle presented Mrs. Charles Kirk Phillips in piano recital at the Olympic Hotel. She was assisted by Mrs. H. B. Perry. Both artists performed with ease, and displayed excellent training.

The music department of the University presented the chamber music class in a pleasing recital at Meany Hall. Under the direction of Moritz Rosen the program was not only well planned but also well executed, and was a most gratifying example of the training young musicians are receiving at the State University. J. H.

Spokane, Wash. The Mikado by the Washington State College was splendidly given by students at the Masonic Temple. The work of the tenor was to be especially commended.

The sacred cantata, The Seven Last Words of Christ (Dubois), presented at all Saints Episcopal Cathedral under the direction of Eugene H. Storer, musical director, assisted by special soloists, a large chorus, and an orchestra of about twenty pieces in addition to the organist, was beautifully rendered. The following soloists took part: Mrs. Harold G. Phair, Vera Fullerton, Mrs. Marius C. Petersen, Clarence A. Veasey, Jr., E. Delmar Ruble, and Harold Pierce. Bishop Cross, a great lover of music, has backed the efforts of the musical director so that he is producing numbers of musical treats which have delighted his audience.

The All City Lutheran Choir, composed of a hundred voices, gave The Crucifixion on Good Friday at the First Presbyterian Church. Edward Florine, director of Our Saviour's choir, and N. E. Olson, organist at Grace Lutheran Church, were at the organ. The soloists were: Wendell Ricketts, baritone; Paul Gelvin, tenor; Mrs. A. E. Giness, contralto, and Mrs. H. P. Olson, soprano.

Leonardo Brill, one of our finest leaders of orchestras for a number of years and prominent in musical circles, broadcast a concert trio.

The American Legion, Spokane Post No. 9, gave a concert in the Gold Room at Dessert's Oasis Hotel, with a fine program and singers. J. DE W.

Victoria, B. C. Mary McCoy Jameson appeared in recital recently under the patronage of the University Women's Club and the Ladies' Musical Club. Her program included numbers by Schumann, Schubert, Sibelius, Meyerbeer, Hue, Han, Thomas, Carnevali, Curran and Strickland. Assisting her were Justine Gilbert, violinist; Reta Ormiston McNeil, pianist, and Ira Dilworth, accompanist. V.

Worcester, Mass. A concert of choral music was given in Mechanics Hall by the Mendelssohn Glee Club, J. Fritz Hartz, conductor, as the club's eighth annual offering. The efforts of Mr. Hartz and his singers showed a perfectly balanced and trained chorus, in which each member shared the resultant effects. Maria Conde, coloratura soprano; Dorothy George, mezzo soprano, and Alice Erickson, violinist, were assisting artists. The two singers gave a touching rendition of Every Heart with Love Inflaming, from Martha, and their voices blended remarkably well in the duets. As soloists each pleased an audience insistent upon encores. C. E.

King's Henchman Reengages Richard Hale

Richard Hale, who appeared from coast to coast in 112 performances in seventeen weeks with The King's Henchman

during the past season, has been reengaged as the King for 1928-29, when another coast to coast tour will be made. The company already has been engaged to appear in twenty cities in which the opera was presented last season.

Guy Maier's Strenuous Three Weeks

Ten years ago Guy Maier, of the Maier-Pattison two-piano combination, found life pretty strenuous with the A. E. F. in France and a leave of absence to be spent in Paris looked pretty good to him. His forthcoming trip to Europe, however, looks just as good to him after his recent three weeks of strenuous peace activities in America. On



GUY MAIER
"On leave" in Paris in 1918

March 23 and 24 he and Lee Pattison appeared as soloists with the Chicago Symphony Orchestra, marking their tenth and eleventh appearance with that organization. From Orchestra Hall Guy Maier went direct to the station to catch a train to Birmingham, Ala. There he held a five days' class in Interpretation for teachers and students. In addition he gave a Young People's Concert which was so crowded that many of the youngsters sat on the floor of the stage. He then jumped back to Ann Arbor to give a two-piano recital with his pupil, Dalies Frantz, and a two-piano Brahms program with his wife, Lois Maier.

After a few sessions with his Juilliard scholarship students in Ann Arbor he went to Buffalo to hear a two-piano recital by his pupils, Ethel Hauser and Elizabeth Davies. From there he left on April 12 for California, where with Lee Pattison he gave recitals in Oakland, Piedmont and Berkeley on successive days. From California Mr. Maier planned to return to Kansas City for a ten days' Interpretation Class at the Horner-Witte School. During this period he will give a two-piano recital with Lee Pattison at Emporia on May 5. His Ann Arbor activities ended on May 15 and on May 16 he sailed on the President Roosevelt, accompanied by his wife and several students. He will spend the summer in Munich.

A "Roman Holiday" for May Peterson

May Peterson recently was accorded this unusual review in the Amarillo, Texas, Daily News:

"Few concerts in the history of the Panhandle ever have or ever could equal the success of the May Peterson concert at Canyon. Enthusiasm beamed in the faces of the large gathering of people. When Miss Peterson made her bow before the footlights she was greeted with a storm of applause. After every group she sang she was forced to return with repeated encores. It was very evident at the close of her program that the beloved singer of more than national fame had cemented the hearts of the Canyon people in her list of friends and admirers."

PACIFIC COAST DIRECTORY

ARMSTRONG, FRANCIS J.
Concert Violinist
Resident in Seattle, 1519 3rd Ave.

BEHYMER, L. E.
Manager of Distinguished Artists
705 Auditorium Bldg., Los Angeles

BOGART, ANDREW
Teacher of Singing
"A Message to Singers" mailed on request
2218 Lake Street, San Francisco

BOWES, MR. and MRS. CHARLES
Voice—Mise en scene
446 South Grand View, Los Angeles

BRESCIA, DOMENICO
Voice Specialist—Composition
407-8 Marshall Square Bldg., San Francisco

COOK, ELSIE
Pianist
California Representative of Tobias Mat-thay Piano School
3325 Octavia St., San Francisco

CORNISH SCHOOL OF MUSIC, INC.
Dramatic Arts and Dancing
Nellie C. Cornish, Director
Roy Street, at Harvard, Seattle, Wash.

JACQUES JOU-JERVILLE of Paris
Formerly Boston Opera
and leading grand opera of France
Private Voice Studios
The McKelvey, Seattle, Wash.

KANTNER SCHOOL OF SINGING
Clifford W. Kantner, Director
306 Spring Street, Seattle, Washington

LOTT, MR. and MRS. CLIFFORD
Voice and Piano
Member American Academy of Teachers of Singing, N. Y.
912 W. 20th St., Los Angeles

OTMAN, JOHN R.
Musical Courier Correspondent
713 Couch Building, Portland, Ore.

PERSINGER, LOUIS
Management Selby Oppenheimer
68 Post Street, San Francisco

S. T. EMBER, ROSA
"Producer of Vocal Artists"
4110 W. 3rd Street, Los Angeles

SAN FRANCISCO CONSERVATORY OF MUSIC
ERNEST BLOCH, Director
3435 Sacramento St., San Francisco

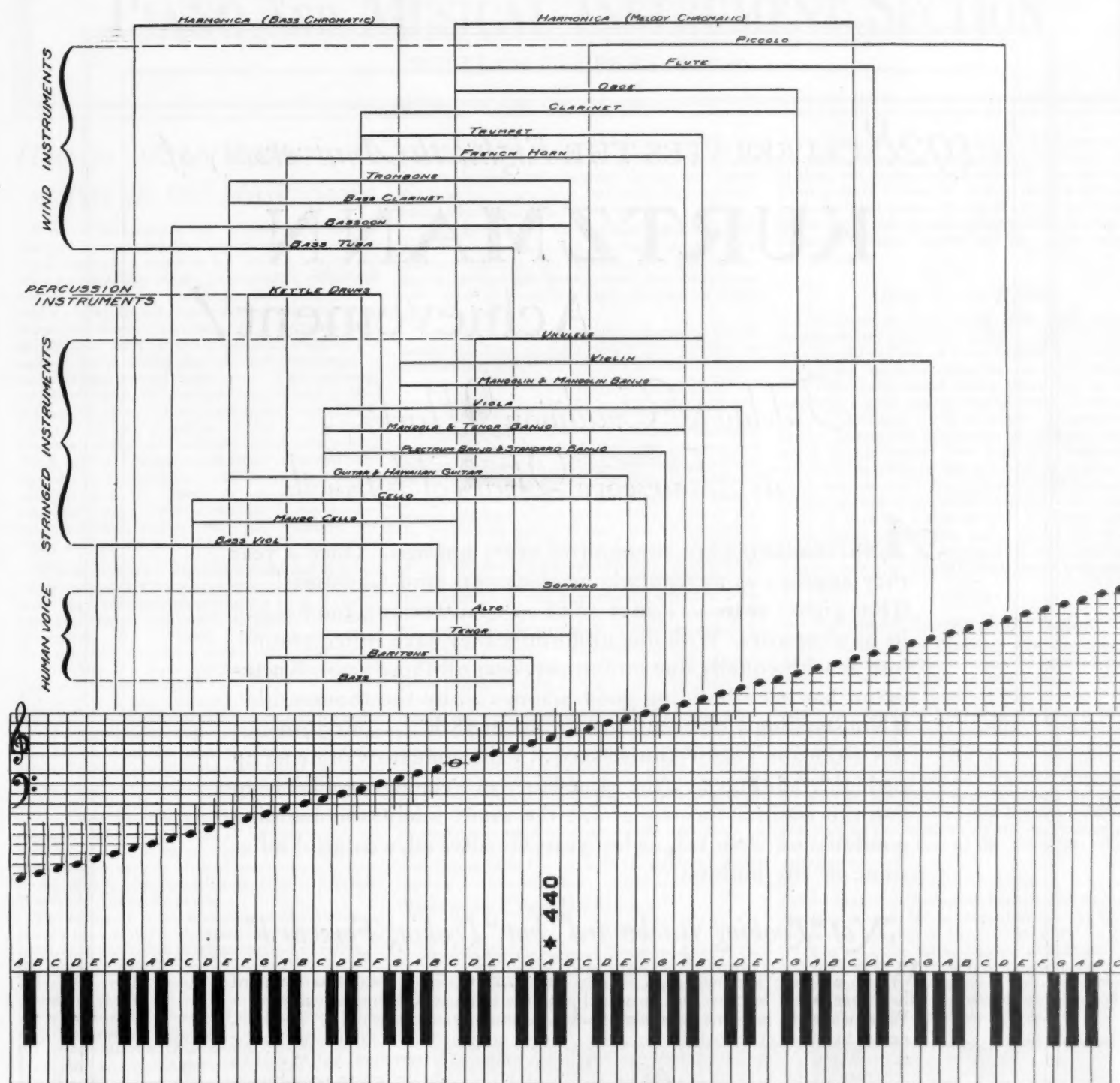
SIMPSON, ELIZABETH
Piano, Solfege, Harmony
Author of "Little Princes of Music Land"
26 O'Farrell St., San Francisco

THE CORA W. JENKINS SCHOOL OF MUSIC
46 Randwick Avenue, Oakland, Calif.
Boarding and Day School
Phone Piedmont 2993 W.

TOWNS, KIRK
Baritone
505 The McKelvey
Seattle
Canadian Club
New York

TRONITZ, PHILLIP
Norwegian Concert Pianist and Pedagogue
Studio—California Music Co. Bldg.
Los Angeles, Cal.
Also Head of Piano Department of Hollywood Conservatory of Music.

COMPASS OF MUSICAL INSTRUMENTS



© National Association of Musical Instrument and Accessories Manufacturers

A VALUABLE CONTRIBUTION OF THE MUSIC INDUSTRIES TO THE COMPOSER AND MUSICIAN

The above chart is an interesting illustration of what the music industries are doing to cooperate with the professional musician. The chart represents the range of most of the common musical instruments, including the human voice in that category, carefully collated to the piano key-board. This effort is part of the standardization work of the National Association of Musical Instruments and Accessories Manufacturers. For some years that association has been working on the problem of standardizing all musical instruments in the matters of size and range of pitch. In the case of some musical instruments, notably the instruments of the violin family and the piano, this work was accomplished years ago, so that a definite tradition in that respect exists. However, in the case of those instruments whose possibilities were developed later there were certain minor discrepancies, annoying to the musicians, and presenting added difficulties to the manufacturer.

It is at once evident that the tabulation of the compass of each musical instrument is of decided utility to the composer and to the interpretative musician. As the sponsors of the chart state: "Every musical instrument has its limitations and unless these are

known and recognized, the performance on the instrument will of course suffer. On the other hand, a precise knowledge of these limits will at once give the scope for which a particular instrument or class of instruments is best adapted, and will indicate the use of that instrument for the particular purpose, thus lending a more complete and harmonious structure to the whole rendition."

It is undoubtedly true that the information tabulated above is a matter of common knowledge to the composer, and to the musician of real ability and understanding. However, it is believed that this is the first time that this information has ever been gathered together in so compact a form. It will be worthwhile for every musician to keep this page in some convenient place to use as a reference guide in composing.

From another angle it will doubtless be a surprise to many musicians to note that certain of the humbler instruments, such as the banjo, harmonica, ukulele, and various members of the guitar family, have so extensive a musical range. The harmonica has been greatly developed from the rather primitive instrument formerly made to one whose musical qualities are much more apparent.

1928 CELEBRATES THE *Eightieth Anniversary of*
KURTZMANN
 Achievement!

*Fidelity to Tradition Marks
 its Fourscore Years of Growth*

ANNIVERSARIES are common to every business. Once a year they appear . . . as regularly as clockwork and Christmas! For eighty years . . . since 1848 . . . Kurtzmann too has had its anniversaries. With due uniformity they have rolled around, just as with equally due uniformity, over all those years, Kurtzmann has been building good pianos . . . by the thousands! Not startlingly different then, from our 78th . . . our 79th . . . is Kurtzmann's 80th Anniversary . . . the same story of living up to high traditions . . . the same story of keeping steadfastly to definite business principles . . . the same fidelity to building good pianos. AND YET, eighty years are after all, a colorful milestone in any business!

Not "Looking Backward" but "Looking Forward"

WHAT a timely moment . . . not to look backward but to look forward! What a timely moment to pledge renewed loyalty to the traditions of three generations! What a timely moment to reiterate dealer policies . . . our past, present and future guide posts to just relationships!

These are Kurtzmann traditions, as enduring as Kurtzmann pianos . . . the best of materials . . . the soundest construction . . . genuine craftsmanship . . . a pure, sweet singing tone . . . an instrument beautifully encased, choicely finished . . . FINALLY, so modestly priced as to constitute an acknowledged outstanding piano value! And these are

Kurtzmann dealer policies as standard to the trade as Kurtzmann values.

One name and grade only . . . no seconds, no stencils . . . full protection for all dealers as to territory, yet to add to dealer organization where no infringement exists, to extend to all dealers the fullest measure of co-operation in the development of Kurtzmann sales.

A Kurtzmann 80th Anniversary is not just an anniversary of plant and factory. Our anniversary is shared the length and breadth of America. Kurtzmann dealers who have enjoyed many years of cordial, profitable relations with us have their part in this significant year of Kurtzmann history.

C. KURTZMANN & COMPANY
 BUFFALO, NEW YORK

PIANO AND MUSICAL INSTRUMENT SECTION

WILLIAM GEPPERT, *Editor*

How to Make Radio Pay in the Music Store

(The following article is of especial importance at this time. It was prepared especially for the MUSICAL COURIER by a man who has actually been on the firing line in selling pianos, phonographs, radios and musical instruments; a man who was recently honored by being elected as president of the New York Music Merchants' Association. E. J. Pettinato takes up here the practical difficulties that confront the music dealer in adding the radio and phonograph to the other lines carried in his store. This represents a problem which Mr. Pettinato himself had to face, and he offers freely to the music trades generally the results of his careful analysis of the whole problem. For many dealers and sales-managers there will be found, perhaps, valuable suggestions as to overcoming some of the vexatious troubles that are always cropping up in the attempt to consolidate musical lines that require different methods in merchandising, advertising, display, etc. His comments are timely and appropriate.—Ed.)

"The music store is undoubtedly destined to be the future medium for the proper merchandising of the radio," is a statement made recently by E. J. Pettinato, president of the New York Music Merchants' Association. He continued, "Although difficulties are presented in combining pianos, radios, and phonographs, there is a 'right' solution to this problem, as there is to every problem."

According to Mr. Pettinato, there are six major obstacles to the successful amalgamation of the radio in the selling scheme of the store. The first is that the addition of a radio line to a piano store is apt to detract from the pianos in the sense that it will divert the selling efforts normally expended upon the pianos into other channels.

The second point is that radio and piano present distinctly different problems of merchandising, the radio stock must be movable since rapid changes of style cause a surplus of dead stock unless a cycle of depletion is gone through with at short intervals. This is not true of the piano.

The selling of radio, according to Mr. Pettinato, is even more highly competitive than selling pianos, which have themselves developed keen competition in the past few years.

Fourthly, radio stocks must of a necessity be varied in styles, which entails an inventory equal or above the supply of pianos and phonographs. Fifth, radio is seasonable, falling to a very low ebb during the summer months. The sixth point raised by this piano sales manager is the service problem in radio. He stated that "This is indeed a most serious aspect of any merchandising, since one's service may easily eat up the profits from a large volume of business."

Mr. Pettinato continued: "I offer the following suggestions for combatting the above named evils—and the logical management arrangement where Radios, Pianos, Victrolas and Musical Instruments are combined, to wit:

1. Confine Radio makes to not more than three, and see that they are of the best.
2. Pay attention to windows, allotting one to Radios and Victrolas—one to Pianos, etc.
3. Keep stocks low, but arrange sets to give good appearance so customers will know they are there.
4. Appoint an A-1 Radio salesman to head Radio Department—also A-1 Radio mechanic.
5. Appoint a salesman or saleswoman on Victrolas and records.
6. Another to manage Piano Sales, etc.
7. And over all, a level headed executive who understands all of the above requirements.

"I do believe that if radio merchandising is placed into a Piano store along with the Victrolas, Sheet Music and Musical Instruments it can be raised to a higher plane than at the present time. In radio selling there is so much of the discount evil that it is very discouraging to the average merchant that is handling the sets. There is also great fear that it is going to kill the piano sales.

"The Radio is not any different than the phonograph was when it first came out in that there was

considerable alarm for fear that it was going to kill piano sales. In fact it did the opposite. I disagree with all alarmists and pessimists for the very homes that have radios are those that are crying for more music, and the piano is the answer.

"The chief asset to the merchant handling a complete line of pianos, radios, phonographs, etc., is the customer who calls will purchase other merchandise than the article he originally called for, furthermore every lover of music is a good prospect for Radio and vice versa.

"The logical way is to combine all musical instruments, and they all come under this category or classification."

Music in Oakland Schools

Thanks to the liberality of the Music Trades Association of Northern California the public school children of Oakland, Cal., are thinking pianos and are learning to play them. The Association donated a number of keyboards to the schools of Oakland over a year ago. They proved such a success that the question of adding to them was brought up by Leon Lang, Oakland manager for Sherman, Clay & Co., at the meeting of the Directors of the Music Trades Association, held at the Athens Club, Oakland, May 1. It was unanimously agreed to bring the number of keyboards and keyboard tables up to 100 and the music merchants of Oakland agreed to pay for the additional keyboards.

These keyboards are exact duplicates of ordinary piano keyboards and, to the touch, they have the same action, except that they are silent. Ten keyboards and a real piano at which a teacher presides, are used for pupils in half hour periods. They are never idle during the school day. This means that 100 keyboards are constantly in action whenever school is in session. These piano classes have already done a great deal to arouse interest in piano-playing among the students of Oakland's public schools, and an appreciable number of piano sales are known to have resulted directly from the piano idea having been implanted in the minds of the children. Many

of the Oakland parents are taking a keen interest in the piano progress of their children and not a few of them are paying for additional instruction from piano teachers. Glenn H. Woods, director of music in the Oakland public schools, is one of the leaders in the entire state in advocating musical instruction as an important branch of the public school curriculum.

Dean J. A. Bates

J. A. Bates, of Middletown, New York, recently celebrated his eighty-sixth birthday. Mr. Bates enjoys the title of Dean of Piano Dealers in the United States, and, while he states that his active association with music ended twenty years ago, he still maintains a great deal of interest in the piano business, and his sage advice is sought on many occasions. During the celebration of National Music Week, in Middletown, New York, Mr. Bates made an address in which he told of his career, both in the piano business and in the general work of advancing knowledge and appreciation of music. Mr. Bates said: "I have the honor of being the oldest active music dealer in America, and a record that I am proud of is that in my sixty years in the music trade, I have made over 100,000 homes happy with pianos and organs."

Piano Classes Bring Sales

The Heine Piano Company, San Francisco, is doing very well with its recently organized piano school. The executives of this company are all women, Mrs. Sarah Heine being the president. The piano sales manager, Miss Zona Browne, is enthusiastic over the school's beginning. What pleased her, she declared, was the fact that the Heine Piano Company sold several pianos through the medium of the school before it had been ten days in operation. As a result, she put on more canvassers for pupils. Most of the pupils are children but some adults are attending the classes which are held in the classrooms on the mezzanine floor of the Heine Piano Company's store.

Sherman-Clay Directors to Visit New York

Three of the directors of Sherman, Clay & Co. will be in the East in June, attending conventions. P. T. Clay, president of the big music house, sailed for New York via the Panama Canal on May 12, to attend the National Music Industries Convention.

On the same day Shirley Walker left with the same objective in view, but he planned to visit the Pacific Northwest branches of the firm, en route for New York by rail. Ed. Little, manager of the publishing and sheet music department, is leaving to attend the sheet music dealers' convention where he is usually a very live factor in the proceedings. Other directors of the company are shown below.



DIRECTORS OF SHERMAN, CLAY & CO., SAN FRANCISCO, CAL.

Left to right: F. W. Stephenson, secretary; Philip T. Clay, president; Frederick R. Sherman, vice-president; Geo. W. Bates, treasurer; Shirley Walker, comptroller; R. C. F. Ahlf, managing director of California branches; R. P. Little, manager of sheet music division; R. E. Robinson, managing director of Northwest branches.

Haddorff

A Complete Line of Pianos
Under One Name

From a 3' 9" Upright to a
Concert Grand

Haddorff Piano Company
ROCKFORD, ILL.

A. C. CHENEY PIANO ACTION COMPANY

Manufacturers of the

A. C. Cheney Piano Action
A. C. Cheney Player Piano
Billings Angle Rail Piano Action

The complete Piano and Player line of
Actions

Factory, Castleton, N. Y.

Felt, Workmanship and Ex-
perience are combined in the

DAVID H. SCHMIDT HAMMER

The Best Hammer Made
ESTABLISHED 1866

DAVID H. SCHMIDT COMPANY
POUGHKEEPSIE NEW YORK

Get More for Your Used Pianos



**Mc. Mackin
Piano Service**
1719-21 MONDAMIN AVE.
DES MOINES, IOWA.

General key repairing. Extra heavy beveled Dupont ivory composition tops will increase sale of used pianos. Ivory key-boards sanded, polished, reglued. Write for our complete price-list. Satisfaction guaranteed. Prompt service.

**PIANO KEYS
RECOVERED**

The M. SCHULZ CO. PLAYER - PIANO

Offers wonderful opportunities to dealers
WRITE FOR OUR PROPOSITION
M. SCHULZ CO.

Est. 1869

711 Milwaukee Avenue

Chicago

Piano and Musical Instrument Section

Baldwin Piano Company

Honors O. P. Hazzard

The Baldwin Piano Company recently visited a signal honor upon O. P. Hazzard, floor manager of the Louisville, Kentucky, branch of the company. Mr. Hazzard recently completed his fiftieth year in the service of the Baldwin House. He received a number of floral offerings, telegrams, and letters of congratulation from officials and co-workers in the organization. Mr. Hazzard is now sixty-nine years old, and is still active in the business. He entered the employ of the Baldwin Company at the age of nineteen, beginning his service with the Indianapolis, Indiana, division. He opened a Baldwin store at Terre Haute early in 1880, and in 1891 he was transferred to the Louisville division, as floor mana-



O. P. Hazzard

ger. Mr. Hazzard has seen many changes in piano selling methods during his long years of service with the Baldwin house, or, rather, to quote Mr. Hazzard, he has found that selling methods essentially have changed very little. On the occasion of his fiftieth anniversary, he stated:

"Comparing methods employed today in selling pianos with those of fifty years ago, I find very little difference, as we had to ring door bells then the same as today. However, the salesmen today have the advantage over those of long ago, from the fact he can cover so much more territory in eight hours than he could at that time and interview more of his customers. In those days we walked, today we ride.

"I shall never forget the experience I had in selling the first piano. We received letters from a farmer in Illinois, asking for price and catalog of pianos and instead of writing him, Mr. Wulson suggested that I take a chance, go see him and try to obtain his order for a piano. Taking the first train for Illinois, I arrived at my station and found he lived two miles from depot by road. I could see his home on the prairie across the field, and by tramping it and climbing fences soon reached his home. Had dinner with him and talked piano while eating. Found his children very enthusiastic for piano and soon after had his signed order for instrument.

"I agreed to ship piano and deliver same to his home. He was to haul the piano from depot. The day piano was shipped they had a very hard rain in his locality and when I arrived, I found him at the depot with wagon and two large mules with one man to assist the driver. Loading the piano we started on our journey, the customer and myself riding horseback following the wagon. After going a short distance the wagon became so imbedded in the black clay, it was impossible to move until the driver and extra man got out and dug the mud from the wheels. Starting again came to a place in the road where the mud was too deep to go through and our only chance was to take down a fence and go through a farm. At this time it began to rain and I thought the piano was ruined. Reached his house about dusk, drove in his barn where we left piano over night. Next morning at daylight had piano unboxed and in his home and found piano all O. K.

"After a good breakfast, had some music and told him all I knew about the piano. Received his check

for piano and rode back to depot horseback and reached Indianapolis that evening one of the proudest boys that ever lived. Next morning turned the check over to Mr. Wulson who patted me on the back and congratulated me. This is only an experience which thousands of other piano men have had. People who traveled through Illinois years ago will remember the mud before tiling and drainage was made."

Board of Control Meeting

The regular meeting of the Board of Control of the National Association of Music Merchants will be held on Monday morning, June 4, at the Hotel Commodore, in New York. This departs from the practice of holding the meetings on the Sunday preceding the opening of the convention. In making this announcement, President Roberts stated that he believed it would make for a larger attendance of members, inasmuch as in the past many members did not arrive in time to attend the Sunday sessions. The meeting will be held in the Tavern Rooms at 10 a. m.

Hancock Music Co. Moves

The E. H. Hancock Music Company, of Seymour, Indiana, has formally opened its new quarters on Seymour street. The opening was a gala event, with souvenirs and a musical program. It is stated that fully 3500 people visited the store on the opening day. In the window was shown an Art Model Gulbransen Minuet, featured by the store. The Gulbransen Company was represented at the opening by T. W. Perkins.

Roberts' Oakland Store Closed

Kohler & Chase which had been keeping the Lee S. Roberts stores in San Francisco and Oakland, Cal., open temporarily, during the removal of the pianos to their own stores, ended the temporary occupancy of these stores on April 30. Full lines of the American Piano Co., including the Chickering formerly carried by Lee S. Roberts, are now very attractively displayed in the San Francisco and Oakland stores of Kohler & Chase.

C. of C. Meeting June 7

Official notice of the annual meeting of the Music Industries Chamber of Commerce has been sent out from the headquarters of that organization. It will take place at the Hotel Commodore, New York City, at 1:30 p. m., Thursday, June 7.

Don't Let Old Methods Hamper Your Production

A little more than twenty years ago it was necessary to use glues which were difficult to handle and under very unpleasant conditions for the operators.

Today, because of the invention of Vegetable Glue by Frank G. Perkins, this is not necessary.

The use of these Vegetable Veneer Glues does away with the difficulties experienced with the old glues and old methods, and at the same time saves money for the user.

Bring your gluing methods up-to-date by starting immediately the use of PERKINS PROVED PRODUCTS.

PERKINS GLUE COMPANY

Factory and General Office:
Lansdale, Pennsylvania.

Sales Offices:
South Bend, Indiana

Piano and Musical Instrument Section

Columbia's Prosperity

On May 3, the Columbia Phonograph Company issued a statement of its financial status to stockholders of the company, as of February 29, 1928. The report indicated that the company is in very healthy condition from every angle, with a surplus of \$850,571. The statement shows that the net profit for the fiscal year ending February 29 was in excess of \$760,000. These figures alone indicate that the company has made a remarkable recovery, especially in view of the fact that during the year of 1926 the net profit of the company amounted only to \$270,000. This increase in sales of 1927 over 1926 was 40 per cent. The new electric phonograph introduced by the company in September of last year, has met with a good demand, which is expected to be added to by the new electric Columbia-Kolster combination instrument. The company has also undertaken considerable plans for centering public attention on music through the Schubert Centennial, which will be held in November of this year. In 1927, the Columbia Phonograph Company was also the motivating factor behind the Beethoven Centennial, celebrated in March of that year.

Chickering Music Classes

The Chickering & Sons retail store in Boston has met with remarkable success in sponsoring group piano classes for children of school age. The results of this teaching was shown in a recital given by the students of that class in the warerooms on May 4. L. C. Wagner, manager of the store, has actively sponsored the music classes, with Miss Louise Hemme Boisvert as teacher. The classes were formed with the approval of the school authorities. Eighty children were selected to receive a series of twelve music lessons free, these lessons based upon the Melody Way plan. The recital given on May 4 was in the form of a contest, the children competing in four groups, according to their musical ability. The prize winners in the various classes were: Class A, Joanne Daugherty; Class B, John Kelley; Class C, Helen Corcoran; Class D, Elva Chase. Gold pieces were given to the winners, and diplomas to all children completing the course. The lessons will be continued next fall, on a larger scale.

Selling Single Line Aids Profits

The advantages of the music dealers concentrating on a single line, or at least two or three radio lines, recently received a strong illustration in the case of the Kimberly Radio Corporation, which operates stores in Chicago at 154 East Erie Street, and in Milwaukee, at 2711 Wisconsin avenue. The Board of Directors of the Kimberly Radio Corporation recently announced a 50 per cent. cash dividend. According to P. R. Kimberly, president, this result was accomplished by confining their sales activity largely to the distribution of a single make of set. Last year was the most successful in the history of the company, and the large profits accruing were ascribed mainly to the concentration of their selling efforts.

The Cable in Spain

That the Cable piano is not entirely unknown in Spain is evidenced by a letter recently received by C. E. Jackson, sales manager of The Cable Piano Company. A friend who was touring through Spain wrote him as follows: "As we were walking through one of the narrow streets of Seville," he wrote, "a truck passed with one boxed upright Cable piano. It seemed so strange to us, but on the dock they were unloading a number of other American products." The export department of The Cable Company, incidentally, has a well developed trade with Spanish speaking countries. So much so that considerable of its export literature has been translated into Spanish. For obvious reasons, trade with Spain is not as extensive as the South and Pan-American business.

CLASSIFIED ADVERTISEMENTS

DESIGNER—Nationally known piano manufacturer has opening for high class man to take full charge of Designing Department. Applicants must be thoroughly familiar with period design and decoration and capable of initiating and suggesting designs which will harmonize with high grade period furniture. Excellent salary will be paid. In replying give details relative to qualifications. Applications held in strict confidence. Address: Box 99, care of Musical Courier, 113 West 57th Street, New York.

Difficulties of transportation as compared to the foreign competitors, of course, militates against any extensive business in any of the European countries.

H. H. Frost Elected President

Major Herbert H. Frost, the first president of the Radio Manufacturers' Association, was elected again to that position, succeeding C. C. Colby. The other officers elected were: first vice-president, V. W. Collamore; second vice-president, Morris Metcalfe; third vice-president, L. E. Noble; treasurer, John K. Tully. The patent interchange plan was discussed, and shortly will be presented to the membership for adoption. Plans for a closer affiliation between the music and radio industries were also considered with a view to developing the common interests of the two industries. It was suggested that if possible the 1929 convention of both bodies be held jointly.

Schulz Dealer Has Fine Store

A fine collection of M. Schulz Company's piano lines now adds to the attractiveness of the National Piano & Radio Company's place of business on Mission street, San Francisco. The firm took over the line early in May. R. K. Maynard who travels for the M. Schulz Company, was in San Francisco at the time and expressed satisfaction that such an able piano man as Charles S. Walters owns the piano end of the establishment. Mr. Maynard also said he had never seen such novel decorations as those used in the radio department which is under the capable management of Eddie Walters. The radio department is a sidewalk store and is trimmed and upholstered with gorgeous effects of gold and colors. The piano warerooms on the second floor are finished with severe simplicity. Business is reported by this firm to be very good in radio, and somewhat quieter at present in pianos.

A. B. Shiddell to Japan

A. B. Shiddell, who has been associated with the Columbia Phonograph Company for over twenty years in the sales division, has been appointed assistant to S. H. White, managing director of the Nipponophone Company, the Columbia subsidiary in Japan. Mr. Shiddell is familiar with every detail of the phonograph business, having at one time or another in his long connection with the company been engaged in almost every department of the business. He has been successfully collector of the instalment accounts, shipping clerk, repair man, retail salesman, traveling salesman, and assistant manager of the General Sales Division.

P. T. Clay Eastward Bound

On May 12, the day when Philip T. Clay, president of Sherman, Clay & Co., sails from San Francisco for New York, via the Canal, Shirley Walker of Sherman, Clay & Co. will start to make a tour of the firm's branches in Oregon and Washington, continuing his journey to New York. One of their objects in going east is to attend the convention of the National Association of Music Merchants, in New York. En route home, they will visit the radio shows in Chicago.

New Two Black Crows Release

The fourth record by Moran and Mack, the famous Two Black Crows, of the Columbia recording laboratory, has just been released. A national advertising campaign has been planned to feature this new release throughout the country. Advertising material in the form of window streamers, newspaper mats in various sizes, have been shipped to Columbia dealers to aid them in their advertising programs.

Jenkins' Fiftieth Anniversary

The J. W. Jenkins Music Co., Kansas City, Mo., is celebrating the fiftieth anniversary of the founding of the company. The company was founded in 1878 by John Woodward Jenkins. The three sons of the founder are now in charge of the business. They are: John W. Jenkins, president; Fred B. Jenkins, vice-president, and Clifford W. Jenkins, secretary.

H. C. Rice on Pacific Coast

H. C. Rice, president of C. Kurtzmann & Co., is making a tour of the California branches of Sherman, Clay & Co. accompanied by William F. Tatroe, the new Pacific Coast representative of Kurtzmann. Richard Ahlf, in general charge of the piano activities of Sherman, Clay & Co., is also visiting these branches.

Crowley-Milner Takes Hardman

The Detroit agency for the Hardman piano has been taken over by the Crowley-Milner Co. M. R. Lebow, manager of the music department of that store, celebrated the acquisition of the Hardman line by a musical program, to which the public was admitted free of charge.

Weaver Music Co. Incorporates

The Weaver Music Company, Dayton, Ohio, has been incorporated, with 100 shares of \$100 par value. The incorporators are Nancy E. Weaver, Davis Lorbach, and Leonard Garver, Jr.

E. J. Pettinato Resigns

Emil J. Pettinato has tendered his resignation as manager of the piano, radio, and phonograph departments of Carl

Fischer, Inc., New York. Mr. Pettinato has not yet announced his plans for the immediate future.

Farewell Dinner to L. Schoenewald

A testimonial dinner will be tendered to Louis Schoenewald by the New York Piano Merchants Association, at the National Republican Club, on Wednesday evening, May 23. Mr. Schoenewald will leave New York early in June to accept a responsible position in Chicago.

Selmer
(PARIS)
Clarinets and Saxophones

The World's Finest
Reed Instruments. Used by
Most of the Best Players. Sold
by the Leading Dealers.

Write for catalog and full details
H. & A. Selmer, Inc.
ELKHART INDIANA

THE COMSTOCK CHENEY and CO.

IVORYTON, CONN.

Ivory Cutters Since 1834

Manufacturers of
Grand Keys, Actions and Hammers, Up-
right Keys, Actions and Hammers,
Pipe Organ Keys,
Piano Forte Ivory for the Trade

Kelly Plate

in a piano doubtless means that the
manufacturer of the instrument has used
the best of material throughout.

The O. S. Kelly Company
Springfield Ohio, U. S. A.

Starck

GRAND and UPRIGHT PIANOS
PLAYER and REPRODUCING PIANOS

Write us for our Attractive Propositions
H. A. Starck Piano Co.
Executive Offices: Chicago, Illinois

American
PIANO WIRE
"Perfect" "Crown"
American Steel & Wire
Chicago—New York Company

**STIEFF
PIANOS**

*America's Finest Instruments
Since 1842*

CHAS. M. STIEFF, INC.
STIEFF HALL
BALTIMORE, MD.

**THE FAIRBANKS
COMPANY**

SPRINGFIELD, OHIO

—

Manufacturer of Piano Plates

UPRIGHT PIANOS PLAYER PIANOS

BRINKERHOFF INSTRUMENTS
OFFER BETTER QUALITY

BRINKERHOFF

PIANO COMPANY

711 MILWAUKEE AVE.
CHICAGO

GRAND PIANOS — REPRODUCING GRANDS

Piano and Musical Instrument Section

Paul Whiteman to Record Exclusively for Columbia

The Columbia Phonograph Company has just announced that Paul Whiteman has signed an exclusive Columbia recording contract for a long period of years. As a matter of fact, according to H. C. Cox, president of the company, the contract accorded to Mr. Whiteman is the largest individual artist arrangement ever made in the history of the phonograph industry. The contract was signed as of May 12, on which day Mr. Whiteman began work on his first recording for Columbia. An early release of some of these will be in June, and will consist of both ten inch and twelve inch records.

The company considers the acquisition of this famous exponent of popular music an outstanding achievement, and is prepared to feature him extensively. A special Paul Whiteman label and envelope will be designed and all sorts of advertising material will be given to Columbia dealers for publicity purposes. In introducing Mr. Whiteman as an exclusive Columbia artist, there will be a series of newspaper advertisements, special window streamers, and picture slides. A special Paul Whiteman Hour will be broadcast shortly. Celebrating the premiere of this artist, the Columbia Phonograph Company has prepared an interesting review of his career, which reads as follows:

"To know Paul Whiteman is to understand at last the phenomenon of American jazz. Whiteman did not invent jazz—he specifically disclaims that—but he was the first to write an orchestral score for jazz, and, from its inception, some ten years ago, right through to the present, he has been its acknowledged chief exponent all over the world.

"Paul Whiteman was born in Denver, March 28, 1890, and grew up there, the son of a Director of Music in the public schools. At seventeen, he was playing viola in the San Francisco Symphony Orchestra.

"It was in 1915, says Whiteman, that jazz first burst on America, at the hands of a hundred con-

ductors. It was first noticed in the playing of a New Orleans street band, which was transported to a Chicago restaurant and then to Reisenweber's, New York City. The early playing by all jazz conductors was unscored, done by momentary invention and ear alone.

"Just as he organized his first band, in 1915, the war came, and broke it up. Whiteman led a band in the Navy. At the close of the war, tired, ill, and penniless, he started at it again in San Francisco. To hold some of his men, he increased their pay by living on next to nothing himself.

"Then came the first Eastern trip, to open the Ambassador Hotel at Atlantic City. The boys were homesick, and Whiteman nervous. But his Atlantic City venture was a big hit, and thereafter followed the first great New York engagement, at the Palais Royal. Here Lord Mountbatten, friend of the Prince of Wales, persuaded Whiteman to visit England to play for the Prince, and in March, 1923, Whiteman sailed, and was the sensation of the London season that year.

"Whiteman believes in jazz, from the ground up, as a thing of beauty when properly treated. It expresses, he thinks, a very definite and characteristic American philosophy, in part made up of the need for rhythmic variety in a machine age. More striking and original still is his defense of the 'wailing' element in jazz. 'Our Country,' says Whiteman, 'is not the childishly jubilant nation that some people like to think it. Behind the rush of achievement is a restlessness of dissatisfaction, a vague nostalgia and yearning for something indefinable, beyond our grasp. That is the thing expressed by that wail, that longing behind all the surface clamor and rhythm and energy of jazz. The critics may call it Oriental, call it Russian, call it anything they like. It is an expression of the soul of America, and America recognizes it.'

"His new recordings for Columbia, it may be promised, will carry remarkable interest."

The New Howard Grands

Baldwin dealers everywhere are receiving with great enthusiasm the new Howard small grand. This fine little piano which is only four feet seven inches in length, scored an instantaneous success upon its first appearance, just a few short months ago, and from that time congratulatory notes and orders have poured into the Baldwin headquarters at so rapid a rate that the company officials feel that here is one product that is meeting a very vital need among music lovers. One of the remarkable features of this new small grand is the full-toned resonance it possesses, giving a tonal quality usually to be found only in grands of a much larger size. In this piano are embodied a number of exclusive features of construction. The metal plate, designed exclusively for this instrument, is of much strength, and especially constructed to allow free outlet of the desirable singing tones. The resonant sound board is rigidly mounted on an unyielding acoustic rim. A cross banded rim construction is used, which is pleasing in its appearance and affords added strength. The new Howard grand is procurable in the regular model, which is finished in brown mahogany or walnut, and in three period models, Queen Anne, William and Mary, and Sheraton. The straight model is extremely attractive, while the period designs are specially suitable for the modern period homes. The period case designs are authentic in every detail.

R. M. A. Convention Program

An announcement from the convention committee of the Radio Manufacturers' Association, which will hold its sessions at Chicago, June 11 to 15, at the Stevens Hotel, states that all the available exhibit space has been subscribed for. Practically every radio manufacturer of note has arranged for an exhibit, this including not only set manufacturers, but tube and accessory makers. A number of important figures in the radio world are scheduled to make speeches during the meetings. Among these will be C. C. Colby, president of the R. M. A.; Ira E. Robinson, chairman of the Federal Radio Commission; Earl C. Anthony, president of the National Association of Broadcasters; and Harold J. Wrape, president of the Federated Radio Trades Association. Major H. H. Frost is chairman of the R. M. A. Show Committee. The show management will be in the hands of G. Clayton Irwin, Jr. Henry C. Forster is in charge of the program committee.

Mawalac is the Perfected Piano Finish

Piano finishes, like nearly everything else in the artistic and commercial worlds, have undergone many changes and improvements with the rapid increase of new discoveries. Mawalac is the product of intensive research and long experience in lacquer making that has banished the troubles that piano finishes in the past have been heir to. Pianos finished with Mawalac retain their original beauty and luster indefinitely.

To Manufacturers: Our representatives are experts in the application of lacquer finishes. They will gladly cooperate to help you avoid untried methods and costly experimenting.

Mawalac
The Permanent Lacquer Finish
for Pianos and Fine Furniture

Maas & Waldstein Company

Manufacturers of Lacquer, Lacquer Enamels and Surfacers

Plant, 438 Riverside

Chicago Office and Warehouse
1115 W. Washington Blvd.



Avenue, Newark, N. J.

Los Angeles Office and Warehouse
1212 Venice Blvd.

Piano and Musical Instrument Section

Columbia Introduces New Electrical Combination Set

The Columbia Phonograph Company has at last introduced the Columbia Electric Viva-Tonal and Kolster combination. The trade has long awaited this instrument, and the new combination instruments themselves will be welcomed when they are finally produced. The new combination is completely electrical, and completely self contained. Used as a phonograph, it will play any standard record, with the typical tone quality which has made all Columbia products famous. The radio equipment offers a six tube set, with unusual selectivity and a great range, combined with considerable volume and purity of tone. The radio combination is up to date, having a single tuning control. The radio-phonograph pass-switch, a special Columbia design, provides for complete isolation of phonograph or radio when the other is in operation. While in use as a phonograph, the radio tubes are extinguished, thus affecting an economy in the life of the tubes. This is a unique feature, and is the product of the research laboratories of the Columbia Phonograph Company. The cabinet which houses the double instrument is attractive and covers a wide variety of decorative designs. The production of combination instruments by the Columbia Phonograph Company has long been expected, and was a logical move in keeping with the advances made both in the phonograph and radio fields. However, it is typical of the company that no move was made in this direction until the company was absolutely assured that the combination would be one of permanent value in combining the most modern devices in both fields of musical production before bringing out a new combination set.

Will A. Watkin Co. Holds Art Piano Exposition

The Will A. Watkin Company, of Dallas, Texas, celebrated its appointment as sole representative of the American Piano Company for that city in unusual style. As local representative for the Chickering the company was well known as one of the leading music establishments of the city. Will A. Watkin, himself, is a piano man of the progressive type, a leader in the city's musical activities, and a prominent figure in national association affairs. Mr. Watkin thought that a move of such importance, which brought three of the leading high grade pianos of America into his store was worthy of a special notice, and he planned to let everyone in the city know about it.

From May 6 to May 12 there was held at the Watkin store an Exposition of Art Style Pianos in Grands and Ampicos. An entire day was devoted to the exploitation of one make. The public was invited to see just what the store was carrying in the line of high grade pianos, and a special program of entertainment was arranged for each day.

Monday, May 7, was officially designated as Mason & Hamlin Day, devoted, according to the official program, to "showing the most perfect examples of the piano making art."

Tuesday, May 8, was Chickering Day, showing the Chickering in period models of Spanish, French, Dutch and English design.

Wednesday, May 9, was Knabe Day, showing many examples of this piano in various styles and models.

The next three days were devoted successively to the Fischer, Haines Bros., and Marshall & Wendell. The Fischer was shown in Latin and Southern European models; the Haines Bros. in various English styles; and the Marshall & Wendell in English and Italian styles.

The entire purpose of the six days exhibit was to show the art side of piano production as exemplified in the makes of pianos sold in the Watkin store. Appropriate newspaper publicity was secured through advertisements and special articles. As a result the Will A. Watkin establishment was very

definitely in the limelight through the entire period of the special exhibits.

One of the most interesting of the publicity articles was one dealing with the career of Will A. Watkin, one of the pioneers in the music business of that city. Forty-six years ago Mr. Watkin established his first music store in the city of Dallas. It



The New Electrical Columbia Viva-Tonal-Kolster Radio Combination

was then a town of 10,000 inhabitants; it now has over a quarter of a million population.

Mr. Watkin in addition to being a shrewd business executive, is an organist of note. It was in 1882 that he first established his music business in Dallas, and in the following year he was engaged by the First Congregational Church as organist and choir director. In the year following, 1884, he went to the First Baptist Church of Dallas, as choir director, and later as organist, which position he filled for thirty-seven years.

He has continued his interest in music, along with the increasing demands made upon him by his growing business. One newspaper paid a neat tribute to him in the following words:

"He was determined to bring music into the Southwest—and he did it not only in Dallas, but for miles around, not only in the form of organs and the old upright pianos so popular in those days, but also in the organization of quartets, choruses, bands, cantatas, operas, operettas, etc. He arranged concerts, offered free music lessons to children, stirred the latent appreciation of pioneers, so that to him perhaps more than any other one man in the city goes the credit for picking the founding music off a log cabin doorstep and fostering it to the full-fledged maturity in a greater Dallas."

The Coast Radio Show

Interest in radio shows is keen on the Pacific Coast at present. Although the Pacific Radio Show, to be given in the Civic Auditorium, San Francisco, will not take place till August 18 to 25, more than 90 per cent. of the space is already taken, assuring representation by all the leading radio manufacturers of the country. Arrangements and the show itself have been placed in charge of W. J. Aschenbrenner, Secretary Pacific Radio Trade Association. W. E. Darden of E. T. Cunningham, Inc., is Chairman of the show.

Pacific Coast dealers are taking so much interest in the Chicago Radio Show that a train, to be known as the Pacific Coast Special, is being booked up, under the auspices of the Pacific Radio Trade Association and other radio organizations. There will be delegations from Seattle, Portland, San Francisco and Los Angeles, all meeting at one point and arriving in Chicago as a special train on the Saturday morning, June 9, preceding the opening of the Radio Show.

Where to Buy

ACTION BRACKETS

NASSAU ACTION BRACKETS, manufactured by the Nassau Foundry & Mfg. Co., Inc., Box 253, Nassau, Rens. Co., N. Y. Our specialty Upright Player and Grand Brackets. 27 years' experience. Prices right. Quality best. Correspondence solicited.

ACTIONS

A. C. CHENEY PIANO ACTION COMPANY, makers of the A. C. Cheney Piano Action, the greatest value for the money. Castleton, N. Y.

BILLINGS ANGLE RAIL PIANO ACTION, the twentieth century piano action, manufactured by the A. C. Cheney Piano Action Company, Castleton, N. Y.

KOSEGARTEN PIANO ACTION MFG. CO.—Upright Piano Actions. Established 1837. Nassau, Rens. Co., New York.

WESSELL, NICKEL & GROSS, makers of one grade of action, the highest—the standard of the World. 457 West 45th St., New York City.

A. C. CHENEY PLAYER ACTION is guaranteed for five years. Factory, Castleton, N. Y.

BASS STRINGS

KOCH, RUDOLPH C., manufacturer of the Reinwarth Bass Strings, which speak for themselves. Used by the leading houses for upward of sixty years. 386-388 Second Avenue, New York.

CAPSTAN SCREWS

G. W. MOORE, manufacturer of most of the capstan screws used by the piano trade. 44 Farnsworth Street, Boston, Mass.

CASES, WOOD PARTS AND CARVINGS

BRECKWOLDT, JULIUS, & CO., manufacturers of Piano Backs, Sounding Boards, Bridges, Rib Stock, Trapdoors and Hammer Mouldings. Dolgeville, N. Y.

PIANO PLATES

AMERICAN PIANO PLATE COMPANY. Manufacturers Machine molded Grand and Upright Piano plates. Racine, Wis.

PLAYER LEATHERS

ZEPHYR LEATHER, unsurpassed for tightness, liveliness and permanency. For use on pouches and repairing pneumatics. Julius Schmid, Inc., 425 West 55th Street, New York.

SCARFS, STOOLS AND BENCHES

S. E. OVERTON CO., manufacturers of high-grade piano benches and wood specialties. South Haven, Mich.

SPECIALTIES FOR AUTOMATICS

MONARCH TOOL MANUFACTURING COMPANY, manufacturers of Wall Boxes, Contact Boxes, Coin Slides, Drop Slots, Money Boxes, Reel Machines, Pumps, and Pump Hardware. Special parts made to order. 122 Opera Place, Cincinnati, Ohio.

STAINS AND FILLERS

BEHLEN, H., & BRO., 10-12 Christopher St., New York. Stains, Fillers, French Varnishes, Brushes, Shellacs, Cheese Cloths, Chamols, Wood Cement, Polishing Oils.

MACHINERY

WHITNEY, BAXTER D., & SON, Winchendon, Mass. Cabinet surfacers, veneer scraping machines, variety moulders. "Motor Driven Saw Bench" and "Horizontal Bit Mortiser."

MUSIC ROLLS

INTERNATIONAL PLAYER ROLL COMPANY, INC., manufacturer of a quality popular priced roll for 88 Note Players and also Expression Reproducing Piano using Standardized Tracker Bar. Catalog included latest Word Rolls and Standard Instrumental numbers. Also specialize in making to order foreign rolls for both domestic trade and export. 65 Water Street, Brooklyn, N. Y.

PIANO HAMMERS

SCHMIDT COMPANY, DAVID H., manufacturers of the famous "David H. Schmidt" piano hammers. Business established 1854. David H. Schmidt hammers made of the finest domestic felt. Oldest exclusive piano making establishment in the trade. Poughkeepsie, N. Y.

VILIM, VINCENT, manufacturer of Piano Hammers. Grand and player hammers a specialty. 27 years' experience. 212 East 19th St., New York.

Piano and Musical Instrument Section

Pennsylvania Music Merchants

Elect Carl Wittick as President

The third annual meeting of the Pennsylvania Association of Music Merchants was held at the Hotel Adelphi, in Philadelphia, on May 7 and 8. Carl Wittick, of the Wittick Music House, of Reading, Pennsylvania, was elected as president. The other officers elected were: first vice-president, G. C. Ramsdell, of G. C. Ramsdell & Sons, Philadelphia; second vice-president, George P. Shaeffer, of the Zigler Piano Company, Harrisburg; secretary, Charles E. Goodenough, of the Goodenough Piano Company, Bethlehem; treasurer, J. H. Troup, of the J. H. Troup Music House, Harrisburg.

The Board of Directors includes: George Witney, of C. H. Hepp & Son, Philadelphia; Charles Duffield, of the Duffield Music House, Chambersburg; and A. Z. Moore, of the Kirk-Johnson Company, Lancaster.

Following the details of registration which occupied the entire morning, the afternoon session on Monday, May 7, was given over to a series of special addresses by various prominent figures of the trade. There were about 100 members and guests present, when A. Z. Moore, formally opened the session by introducing C. W. Summerfield, of the Philadelphia Chamber of Commerce, who extended the official welcome of that body to the Pennsylvania music dealers. President Moore gave a summary of what the association had accomplished within the past two years. There are three big points made by President Moore, the first being a compilation of opinions regarding a uniform conditional sales act. He considered the Melody Way classes run by the various dealers as a considerable accomplishment, in spite of the fact that, in some instances, it was not as successful as in others. The third and perhaps the most important point was the bringing together of the music, radio and phonograph dealers to come to a solution of their mutual problems.

The first speaker on the formal program was President Roberts, of the National Association of Music Merchants. Mr. Roberts also spoke of the efforts that had been made to secure an alliance between the music and radio trades, and told of the invitation which he had extended to the Radio Manufacturers' Association, suggesting an affiliation with the Music Industries Chamber of Commerce. He also dwelt on the work of the National Bureau for the Advancement of Music, stressing the accomplishments of C. M. Tremaine and his assistants. He closed his address with the following powerful plea: "I urge you, gentlemen, to sell music as well as to sell musical instruments. That, after all, is the fundamental of successful operations of our business—to promote music in every possible manner."

Delbert L. Loomis, executive secretary of the

National Association, was the next speaker. In his talk he reviewed practically the same material given at the recent convention of the New York State dealers association. The chief point in his talk was the efforts which had been made in trying to secure relief from the double taxation feature of the present treasury regulation on reporting income on instalment sales. As a result of Mr. Loomis' talk, President Moore appointed a committee of three to prepare a resolution to be telegraphed to Senator Reed, of Pennsylvania, asking for his support in securing this relief.

C. M. Tremaine, director of the National Bureau for the Advancement of Music, explained what official endorsement of the Music Supervisors National Conference for the new manual on piano classes in schools meant. He pointed out that a great opportunity was presented to the music trades through the adoption of this book. The tremendous interest in the piano which would be aroused through the widening of the school music classes, Mr. Tremaine felt, would not be long in lending great impetus to piano sales.

C. B. Amorous, of the Aeolian Company, the first speaker of the afternoon session, delivered a powerful address on the necessity for bringing methods in piano merchandising up to date. He stated that the progress of the piano trade was being held up at the present time by too close adherence to tradition. He pointed out that dealers were making a great mistake in stressing the price element in piano advertising. He said the emotional appeal to the innate love of music which exists in every one should be the dominant note. He illustrated his talk with examples drawn from the advertising programs of other industries, pointing to these as a guide for the music industry. "The buying power of Pennsylvania," said Mr. Amorous, "is approximately eleven and a half billion dollars annually. The music trade ought to be planning to get its share of this money."

P. A. Ware, merchandise manager of the Atwater Kent Manufacturing Company, followed Mr. Amorous with a talk on what he termed Plate Glass Salesmanship. Mr. Ware stressed the fact that the window display is an important sales medium, and that the greatest care and attention should be paid to it by the dealer. Trying to display too many instruments at the same time distracts the attention of the average purchaser, while failing to draw his attention to anything in particular, according to Mr. Ware.

J. E. Henderson, manager of record sales of the Brunswick-Balke-Collender Company, spoke on much the same topic. He called the dealers' windows the eyes of the store. The chief point of Mr. Henderson's talk, however, was in the proper handling

of the record department. In most dealer's stores, Mr. Henderson said, the record department is very much neglected. Records are not merchandised—they are sold over the counter, just as groceries, and by clerks instead of salesmen.

Another interesting address, which closed the Monday afternoon session, was delivered by Francis Chapman, dean of the Law School of Temple University, who spoke on the present condition of the lessor's rights under the present condition of sales law of Pennsylvania. He pointed out that the lessor has absolutely no protection against the seizure of property belonging to him in cases of distraint for rent, or other action. He pointed out that the best solution for the music dealer under present conditions was to secure from the landlord of his installment buyer a waiver of his right to seize the piano in lieu of rent.

The feature of the Tuesday morning session was an address given by Corley Gibson, president of the Autopiano Company, of New York. Mr. Gibson pointed out that the possibilities for rebuilding the player business to its former proportions was by no means a hopeless task. He said that, to the average man, the player was unsurpassed as a means for musical expression, and that this fact could be made the central point of a national campaign to revive the popularity of the player. He suggested that a national player piano playing contest be instituted as one means of publicity, backed by intensive advertising, and clean, honest salesmanship.

Frederick E. Sard, of the Columbia Phonograph Company, of New York, and director of the Schubert Centennial, gave an interesting talk on this event. He stated that over 1,000 cities would participate in Schubert Week, which will be held November 18 to 25.

Richard W. Lawrence, president of the Bankers Commercial Security Company, gave a talk on dealer financing. He urged the universal adoption of the carrying charge as a most important part of the dealer's merchandising program.

R. E. Smiley, assistant general sales manager of the Atwater Kent Manufacturing Company, spoke on meeting competition in 1928. He said that far from being in competition with the piano business, the radio was an aid and all branches of the music industries would have to unite in order to meet the pressure of competition from other industries.

Roy A. Forbes, of the Victor Talking Machine Company, gave a brilliant address on various phases of merchandising. He stressed the five major points as: (1) open mindedness, (2) turn-over, (3) advertising, (4) sustained efforts and hard work, (5) quality in material and quality in salesmanship.

Paul B. Klugh, vice-president of the Zenith Radio Corporation, spoke on radio and the music dealer. He stressed the point that as quality in radio sets was quite as important as quality in pianos, the dealer should concentrate his efforts on the high grade models.

The convention concluded with a banquet on Tuesday night, at which time addresses were made by Hermann Irion, Richard W. Lawrence, C. J. Roberts, and Carl Wittick, the new president of the Pennsylvania association, and Harry A. Mackey, Mayor of Philadelphia.

Packard Pianos

...Backed by a Real Sales Plan!

HERE'S another sales winner! A beautiful Adam Grand with bench to match in the popular 5 ft. size at a remarkably attractive price.

And winning sales plans too! You've always known the quality of Packard instruments—now you can cash in. This idea closed \$7000 worth of piano business, 12 sales in a town of less than 5000 population in just 21 days. Prospects actually ask your salesmen to call—resistance is removed. It works! Want to know more about it?

Write today for details!



THE PACKARD PIANO COMPANY
3320 Packard Avenue
Fort Wayne, Indiana

"ADAM" Style X Grand. A wonderful new 5 ft. Art Grand with bench to match. Surprising value—Packard Quality throughout.



Adam Model—Bench to Match

MIECZYSLAW MÜNZ

Celebrated Polish Pianist

Writes About the Baldwin



Baldwin
Piano

May 1, 1928

The Baldwin Piano Company

Cincinnati, O.

Dear Sirs:

Let me take this opportunity to express my pleasure in the knowledge that in my future concerts I shall have as my companion the Baldwin piano.

I have known the Baldwin for years, ever since in fact the time of my first coming to America, and my admiration for its superlative qualities is of long standing.

In action and in tone I find the Baldwin first among contemporary pianos. In playing on the Baldwin I feel I can at last reveal to the fullest extent my musical desires.

Let me thank you for your promise of cooperation. I can feel secure of all my public performances now that I know I am to make them on the Baldwin.

With my best wishes for your continued prosperity, I am

Very sincerely,

Mieczyslaw Münz

RECITAL

NEW YORK:

"His musicianship dominated, but it did not efface admiration also of his speedy fingers, his resilient wrists and his large and sympathetic tone."—*Leonard Liebking, American.*
"Whenever his program called for dazzling and powerful technique the atmosphere grew electric and thrilling."—*Richard L. Stokes, Evening World.*

BOSTON:

"He can thunder and lighten when the music calls for tempestuous performance. He is also master of tonal gradations and nuances."—*Philip Hale, Herald.*

CHICAGO:

"This pianist is really a tone-poet—a master in piano interpretation."—*Maurice Rosenfeld, Daily News.*

LOS ANGELES:

"He is a musical personality, an admirably skilled player who has the remarkable wealth of softly shaded nuances."—*Evening Express.*

SOLOIST WITH ORCHESTRA

WITH CINCINNATI SYMPHONY, Dayton, Ohio:

"Such playing! The sort of thrill which comes so very seldom to the music-wise, gripped the entire audience."—*Dayton Herald.*
"POLISH MUSICIAN A GENIUS (Heading).
"With the intangible fingers of genius, Münz's art reached and stirred the heart of his audience to its very depth."—*Dayton Journal.*

WITH TORONTO SYMPHONY, Toronto, Canada:

"Münz displayed not only capacity for big, brilliant tone and triumphal technique in speed, climax and balance with the orchestra, but also a splendid command of that very tricky device known as tempo rubato."—*Toronto Star.*
"Münz plays with gorgeous tone, that is remarkable for its delicate clarity. Every passage in his playing stands out with the clearness of a silhouette, and he builds his efforts so that he secures bigness without any suggestion of forcing."—*Toronto Mail and Empire.*
"He is a pianist of the first order, with an unlimited technical equipment and a capacity for tonal color that makes a performance of his a delightful experience. His distinction and authority were always apparent."—*Toronto Saturday Night.*

The Baldwin Piano Company

CINCINNATI CHICAGO ST. LOUIS NEW YORK LOUISVILLE INDIANAPOLIS DENVER DALLAS SAN FRANCISCO

MUSICAL COURIER

Weekly Review OF THE World's Music



Early American Everett

